RECORDED VERSIONS GUITAR

UTHENTIC TRANSCRIPTIONS
ITH NOTES AND TABLATURE

MEGADETH

THE WORLD NEEDS A HERO



HAL•LEONARD®

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MEGADETH

THE WORLD NEEDS A HERO

Music transcriptions by Pete Billmann, Colin Higgins, and Jeff Jacobson

Artwork courtesy of Sanctuary Records

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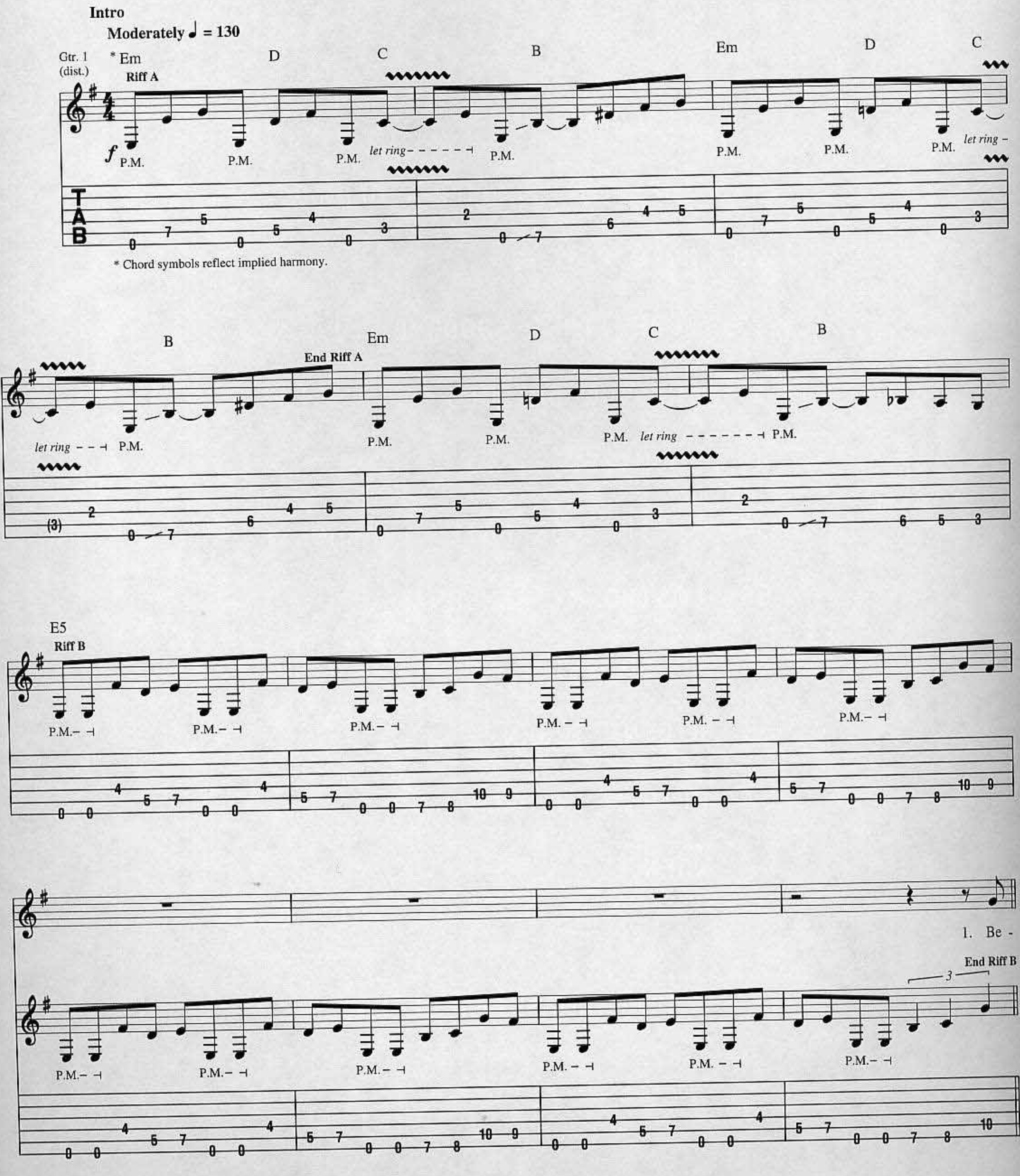
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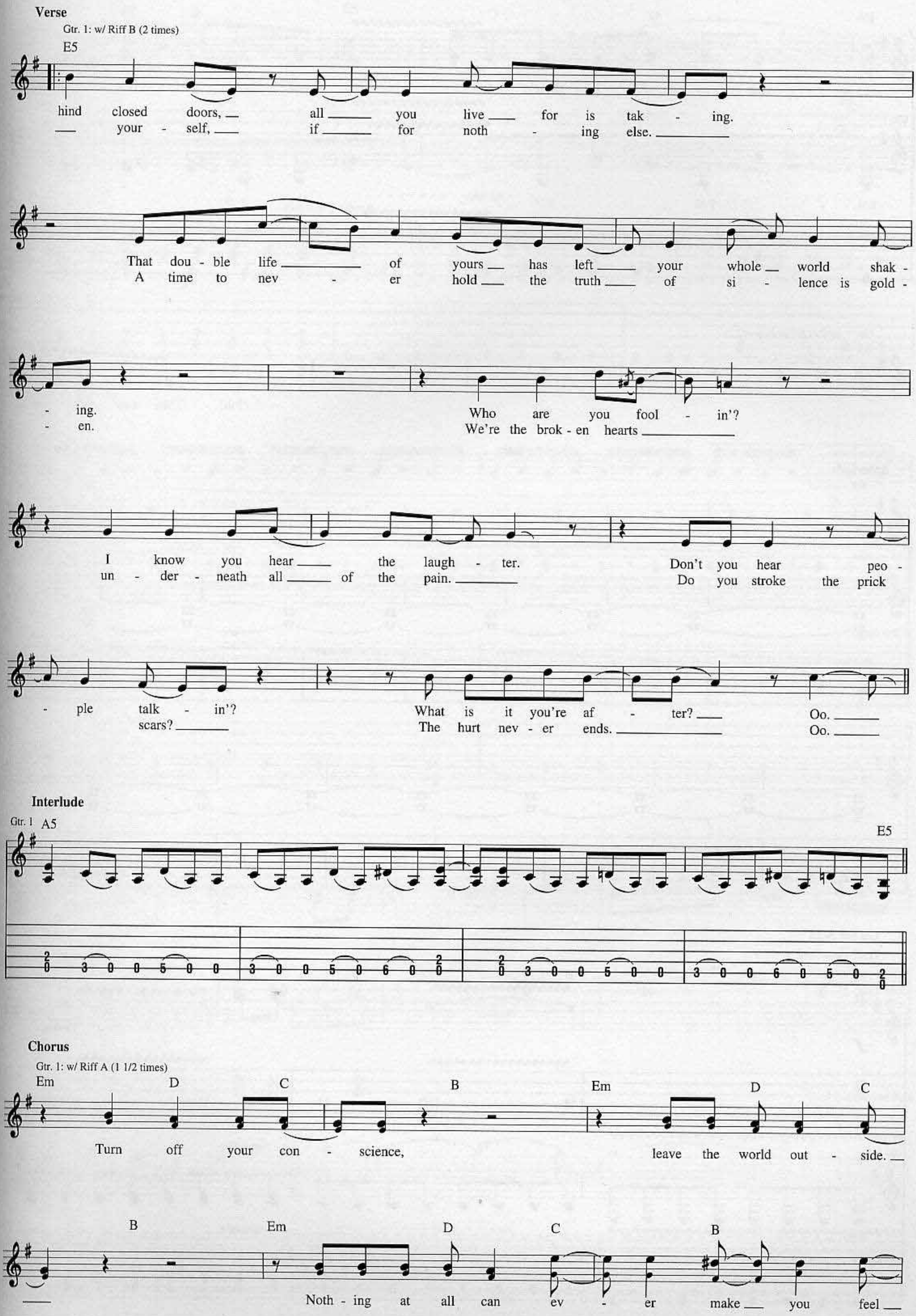
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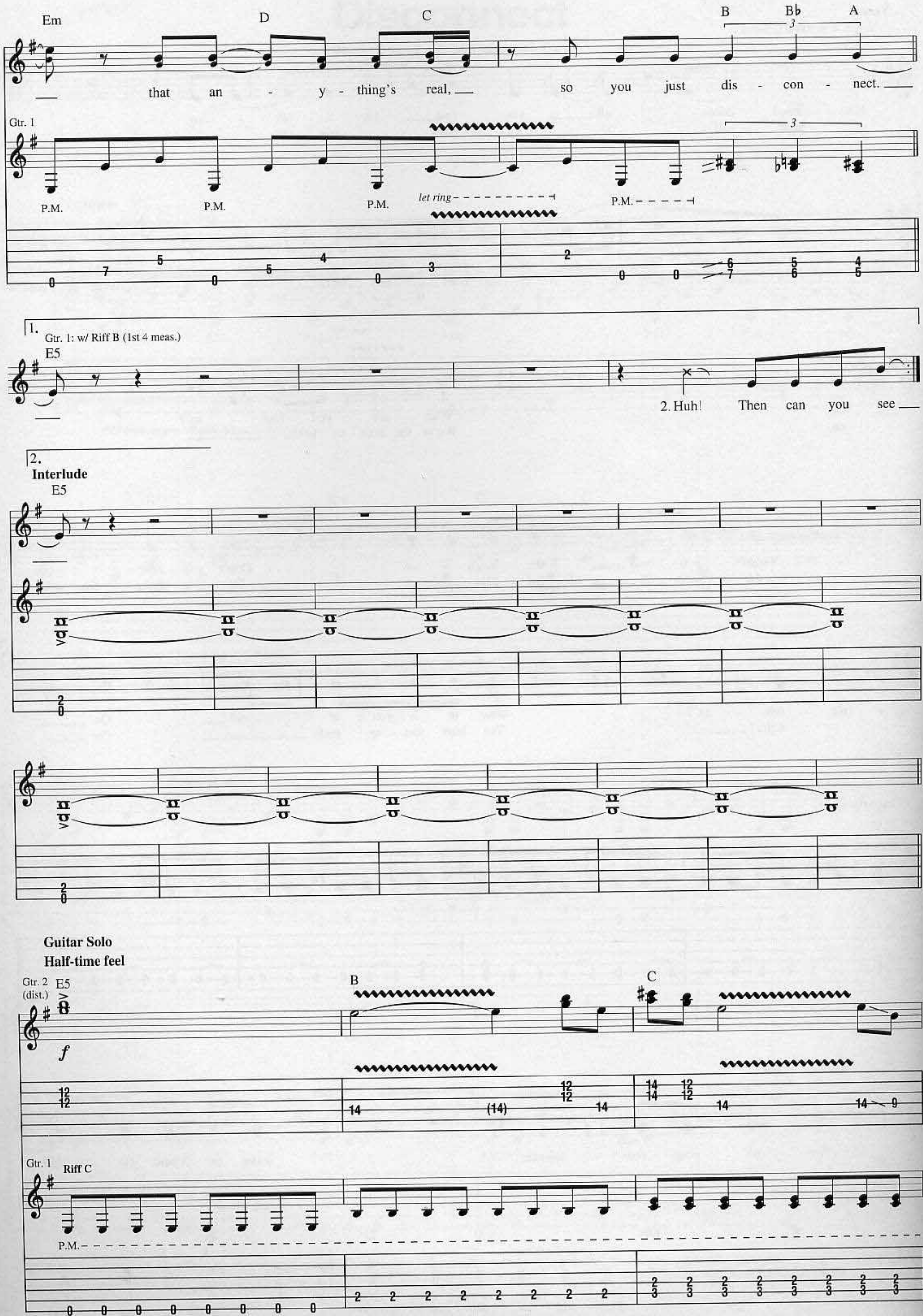
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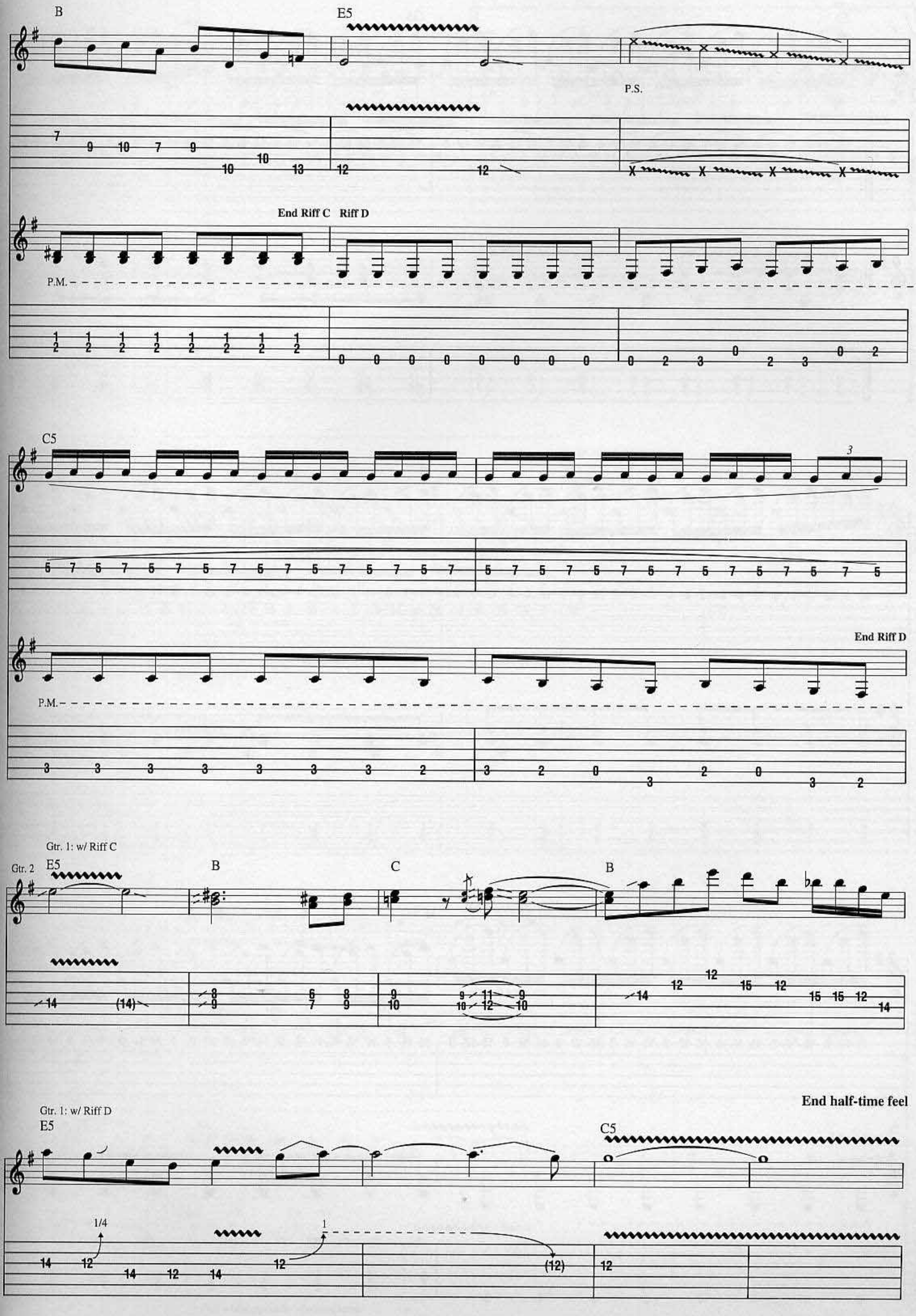
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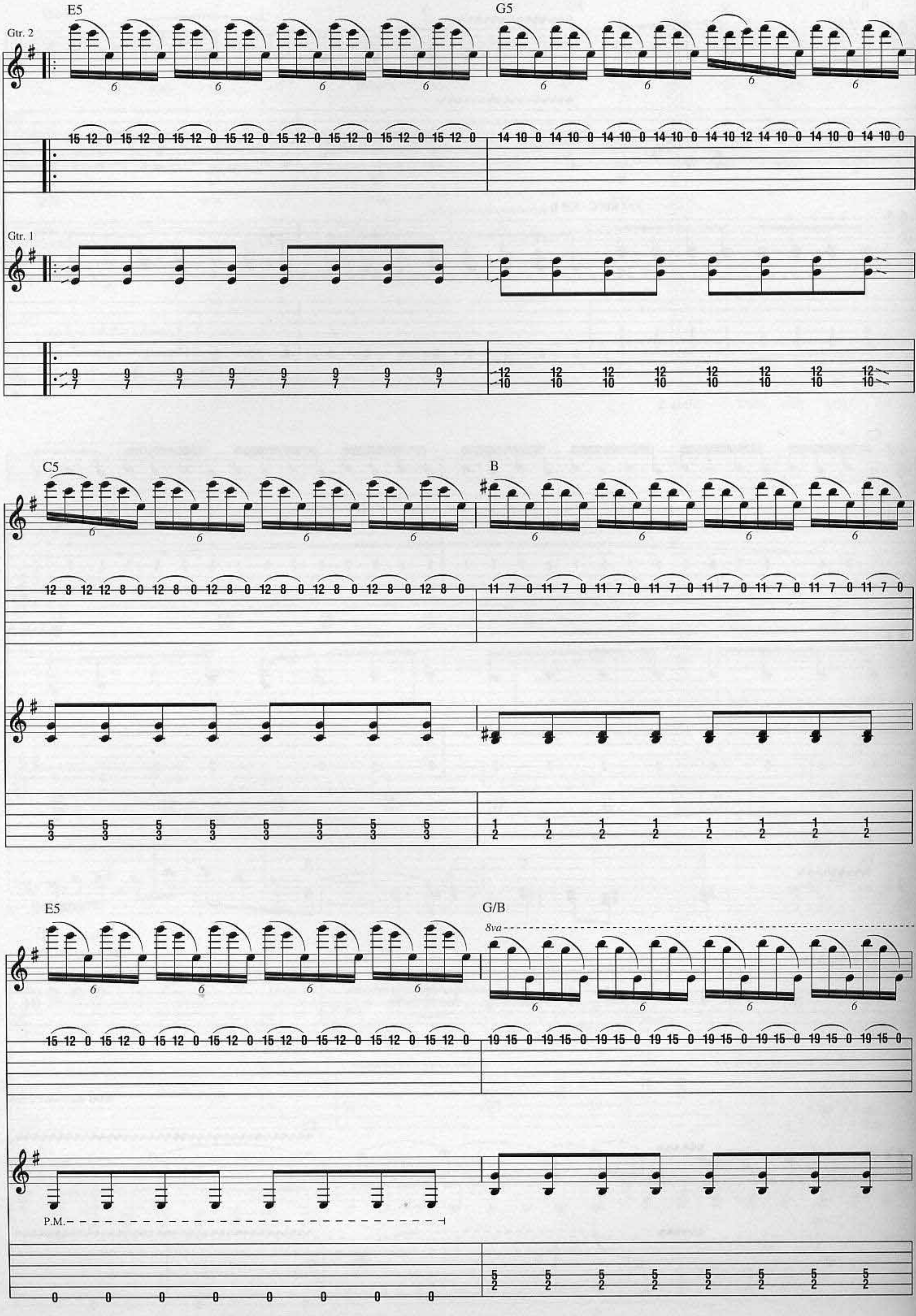


* Chord symbols reflect implied harmony.
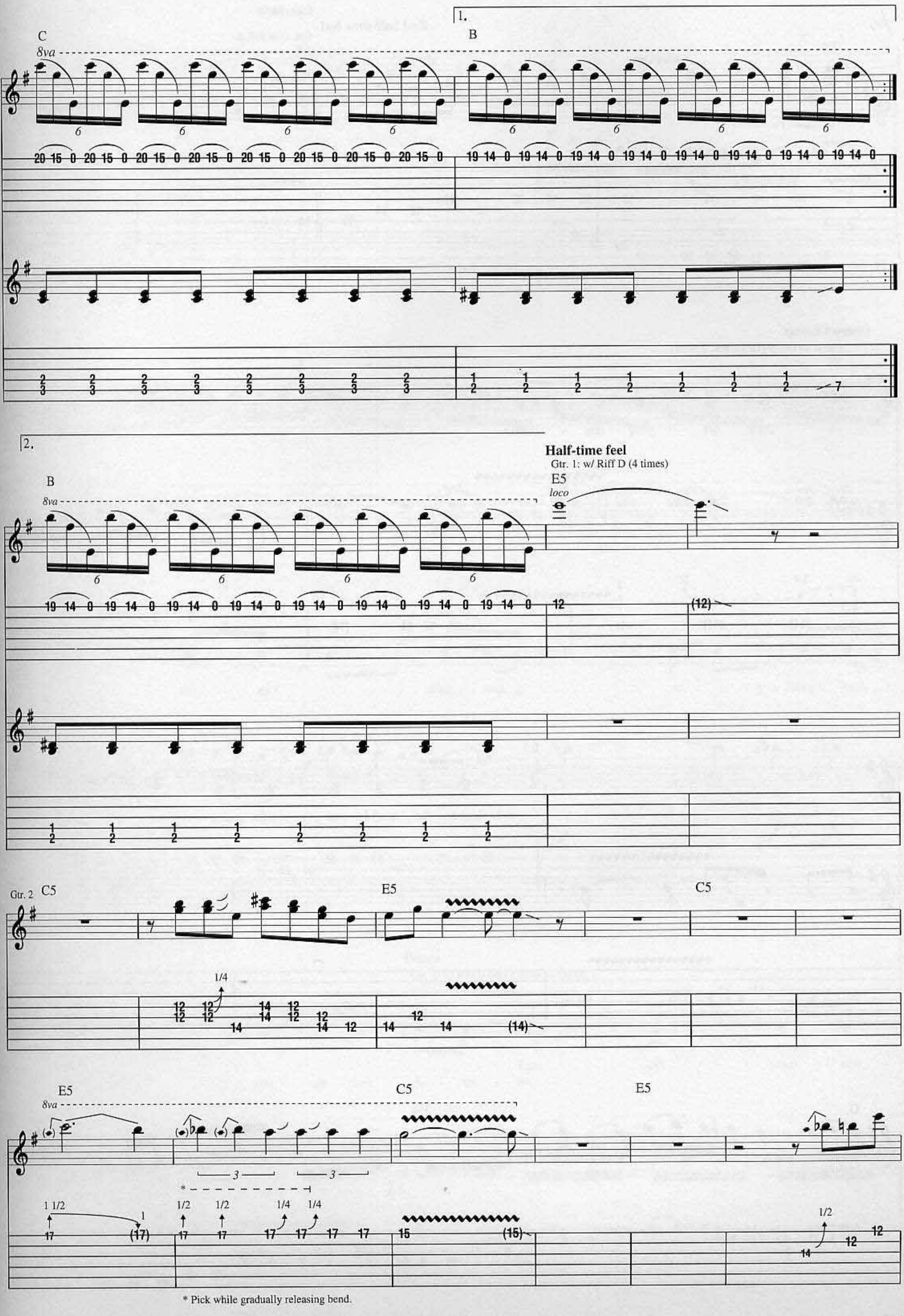

Verse
Gtr. 1: w/ Riff B (2 times)
E5
hind closed doors, all you live for is tak - ing.
your - self, if for noth - ing else.
That dou - ble life of yours has left your whole world shak - ing.
A time to nev - er hold the truth of si - lence is gold - en.
Who are you fool - in'?
We're the brok - en hearts
I know you hear the laugh - ter. Don't you hear peo - ple talk - in'?
un - der - neath all of the pain. Do you stroke the prick scars?
What is it you're af - ter? Oo.
The hurt nev - er ends. Oo.
Interlude
Gtr. 1
A5
E5
Chorus
Gtr. 1: w/ Riff A (1 1/2 times)
Em D C B Em D C
Turn off your con - science, leave the world out - side.
B Em D C B
Noth - ing at all can ev - er make you feel


Em D C B B♭ A
that an - y - thing's real, so you just dis - con - nect.
Gtr. 1
P.M. P.M. P.M. let ring P.M.
1.
Gtr. 1: w/ Riff B (1st 4 meas.)
E5
2. Huh! Then can you see
2.
Interlude
E5
Guitar Solo
Half-time feel
Gtr. 2 (dist.)
E5 B C
f
Gtr. 1
Riff C
P.M.
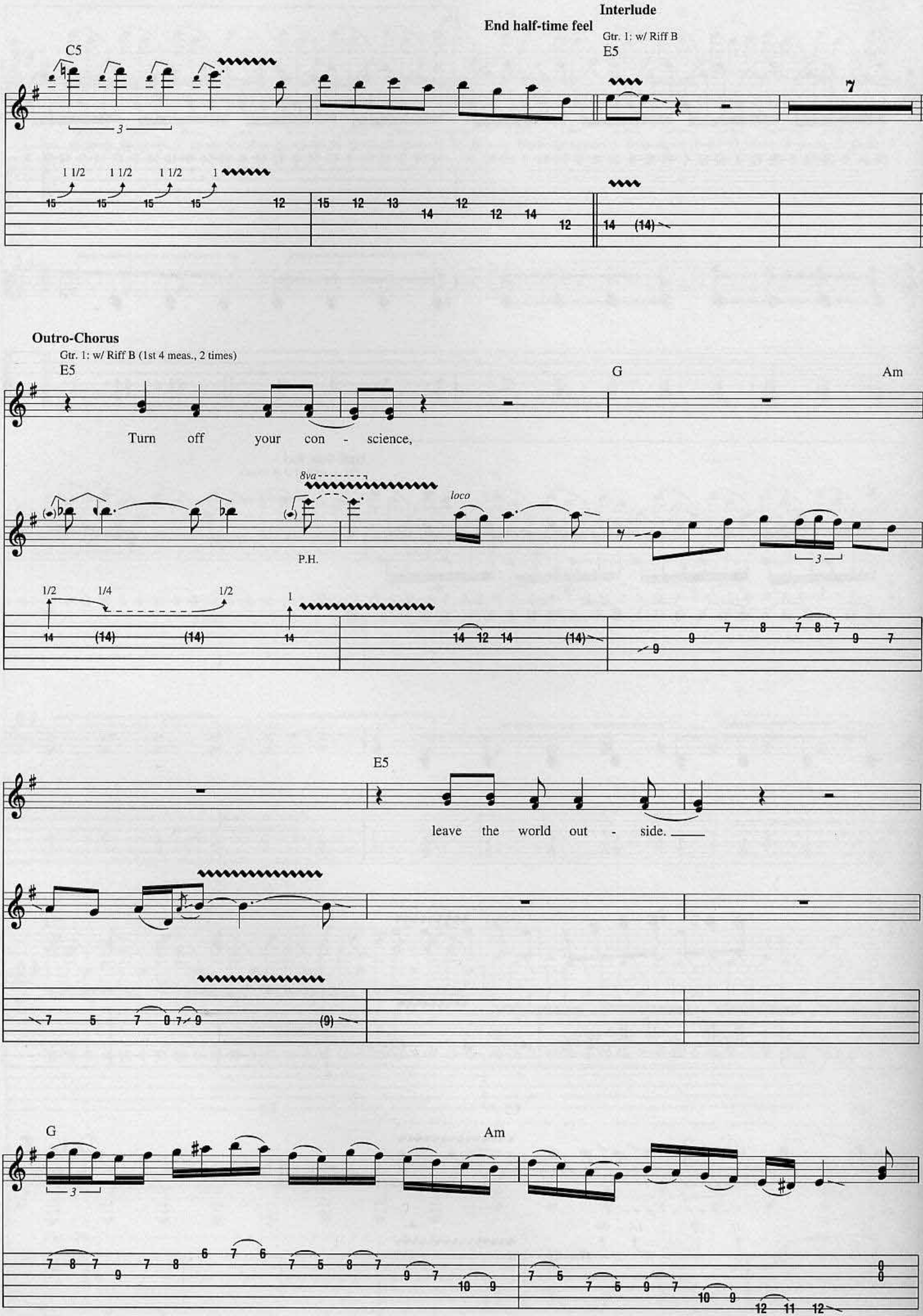

B
E5
P.S.
End Riff C
Riff D
P.M.
C5
P.M.
End Riff D
Gtr. 1: w/ Riff C
Gtr. 2
E5
B
C
B
End half-time feel
Gtr. 1: w/ Riff D
E5
C5
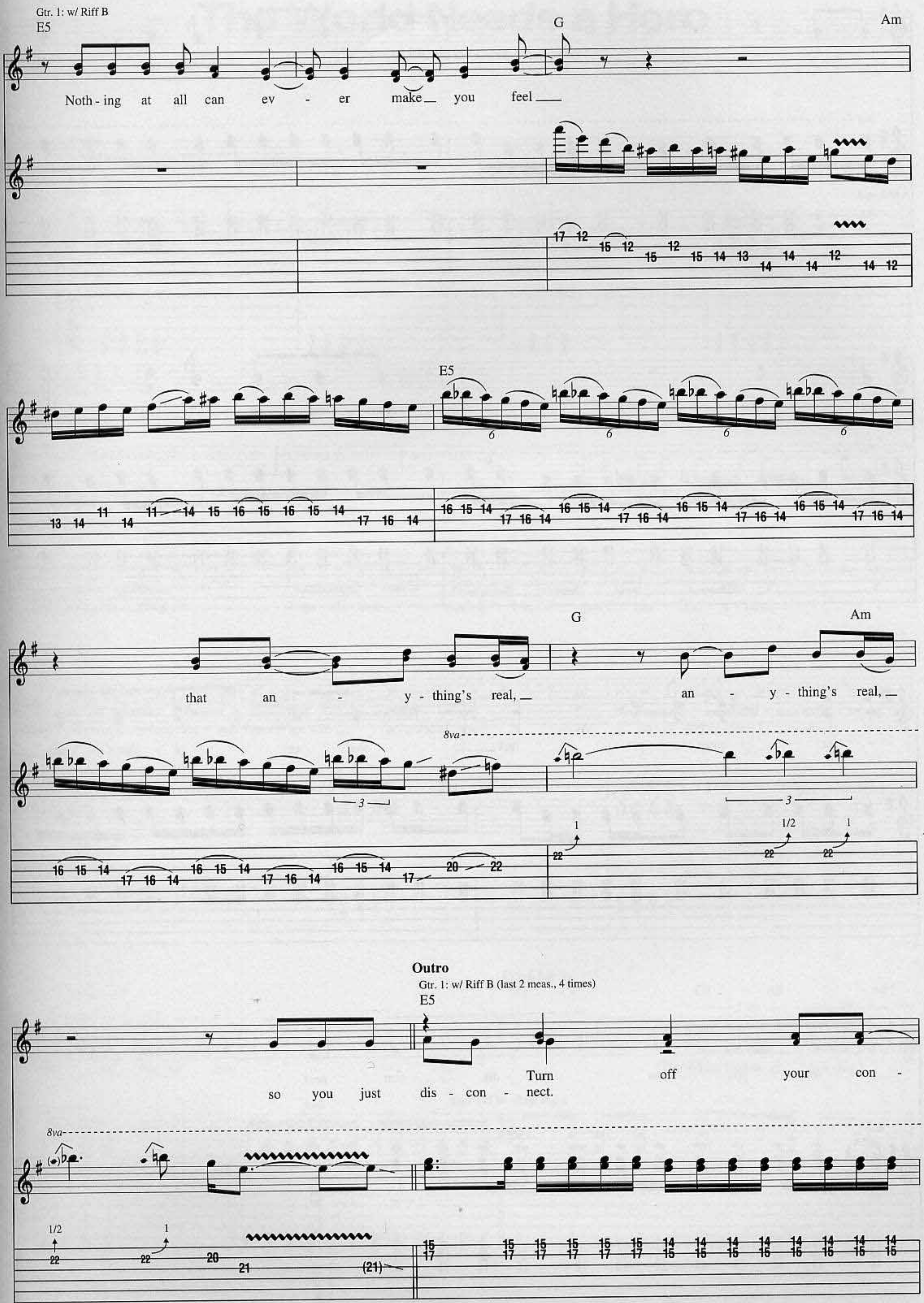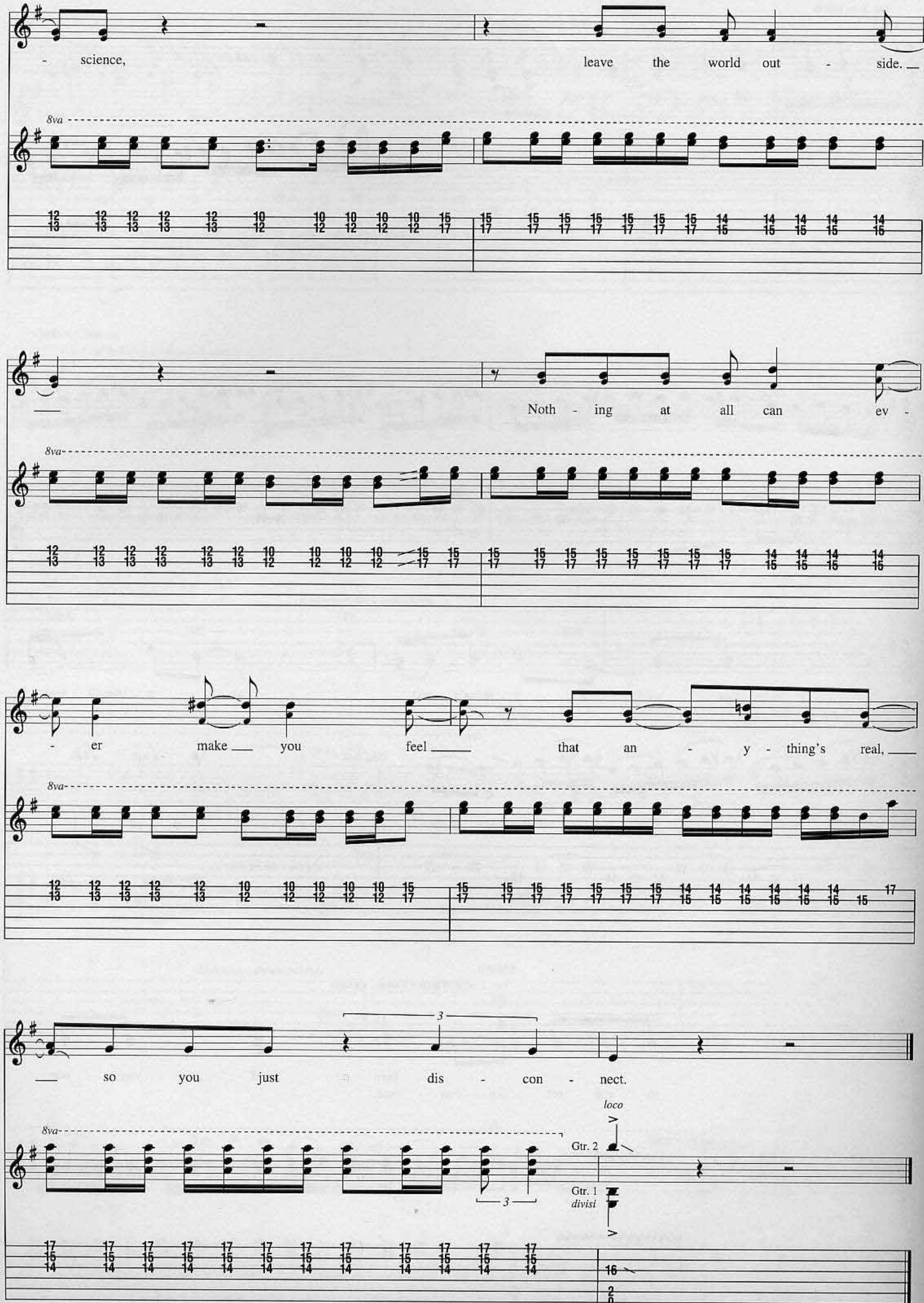


E5
G5
Gtr. 2
Gtr. 1
C5
B
E5
G/B
8va
P.M.



* Pick while gradually releasing bend.
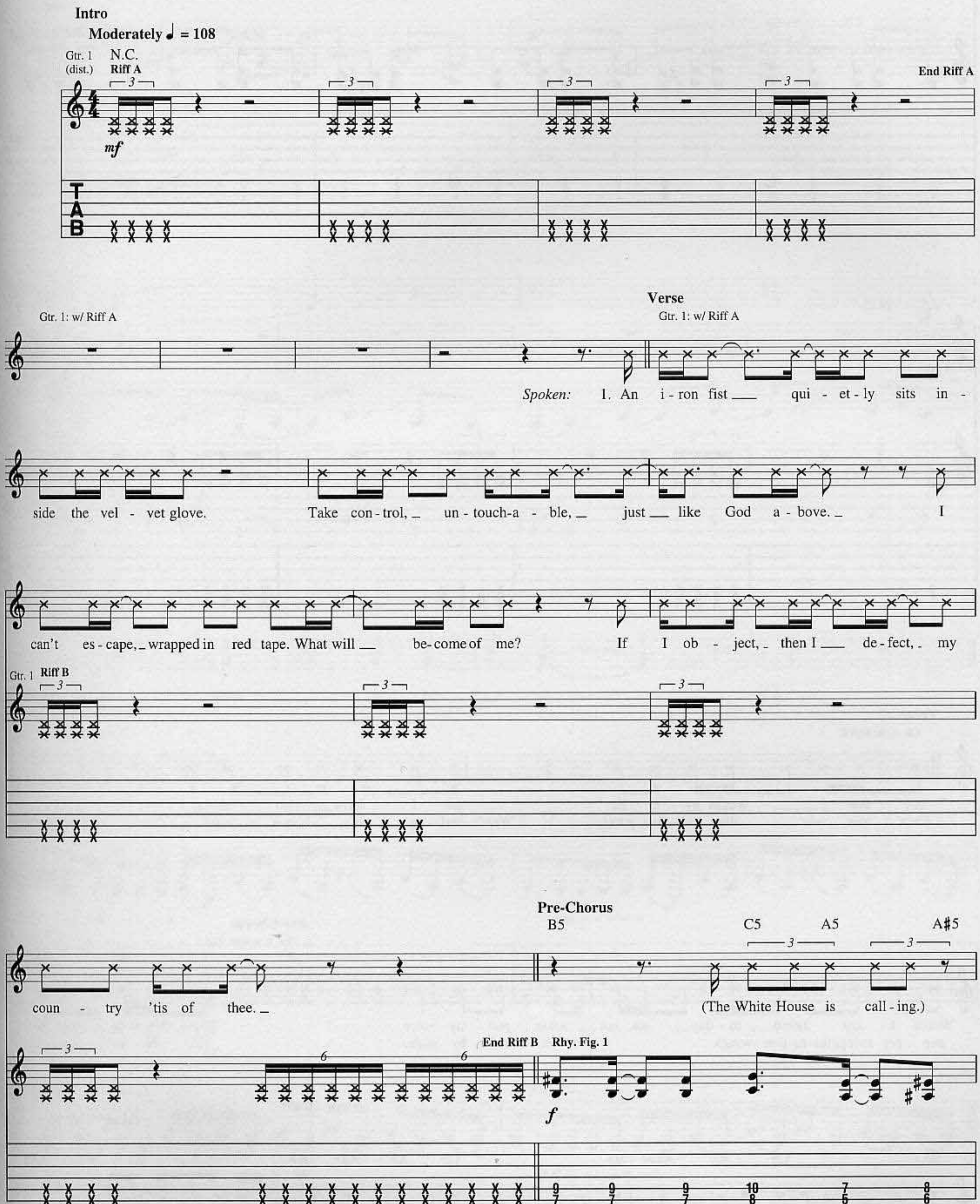

Interlude
End half-time feel
Gtr. 1: w/ Riff B
C5
E5
Outro-Chorus
Gtr. 1: w/ Riff B (1st 4 meas., 2 times)
E5
G
Am
Turn off your con - science,
8va
loco
P.H.
E5
leave the world out - side.
G
Am
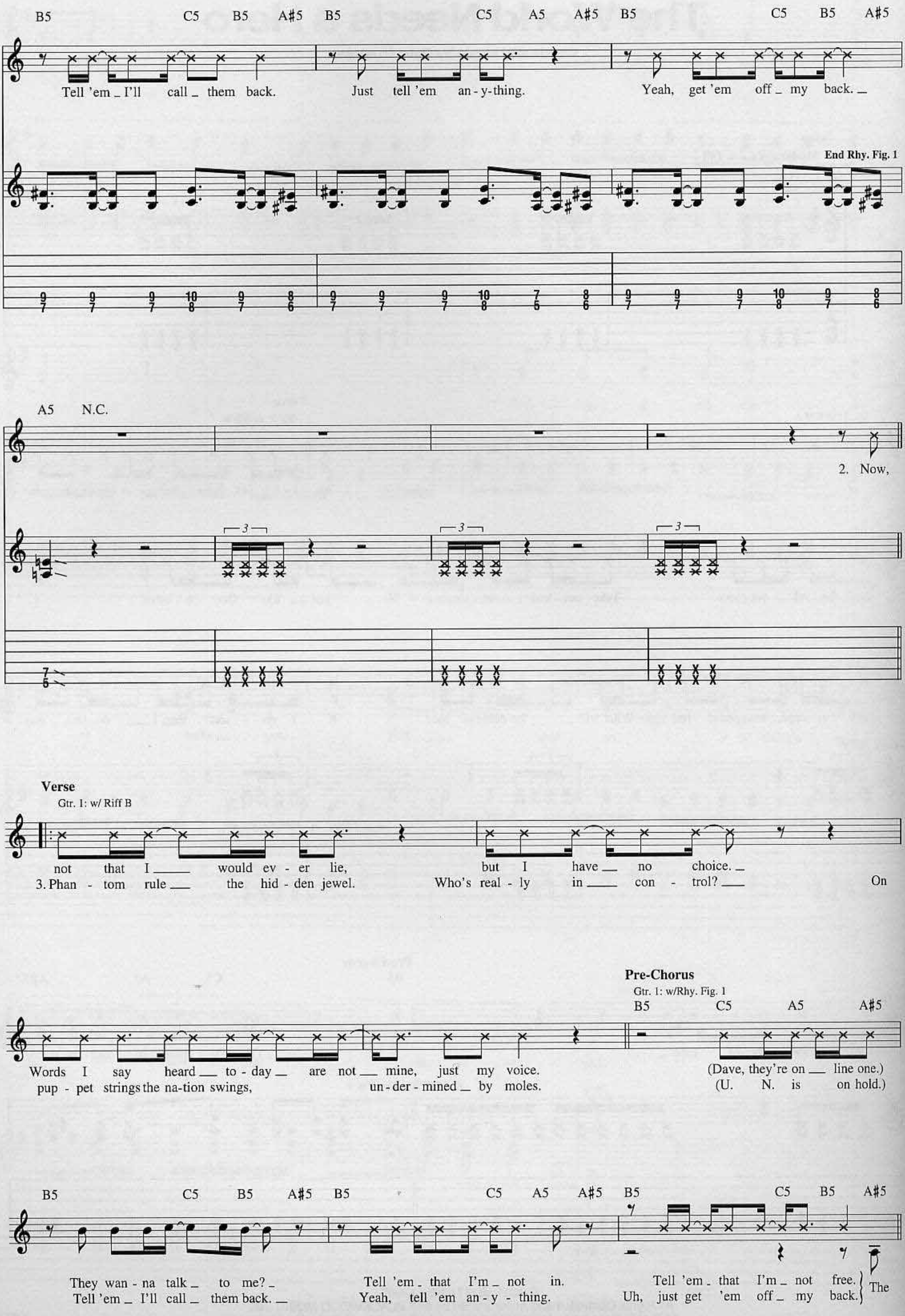

Gtr. 1: w/ Riff B
E5
G
Am
Noth - ing at all can ev - er make you feel
E5
6
G
Am
that an - y - thing's real,
an - y - thing's real,
8va
3
1/2
Outro
Gtr. 1: w/ Riff B (last 2 meas., 4 times)
E5
so you just dis - con - nect.
Turn off your con -


- science, leave the world out - side. __
__ Noth - ing at all can ev -
- er make __ you feel __ that an - y - thing's real, __
__ so you just dis - con - nect.
8va
loco
Gtr. 2
Gtr. 1
divisi
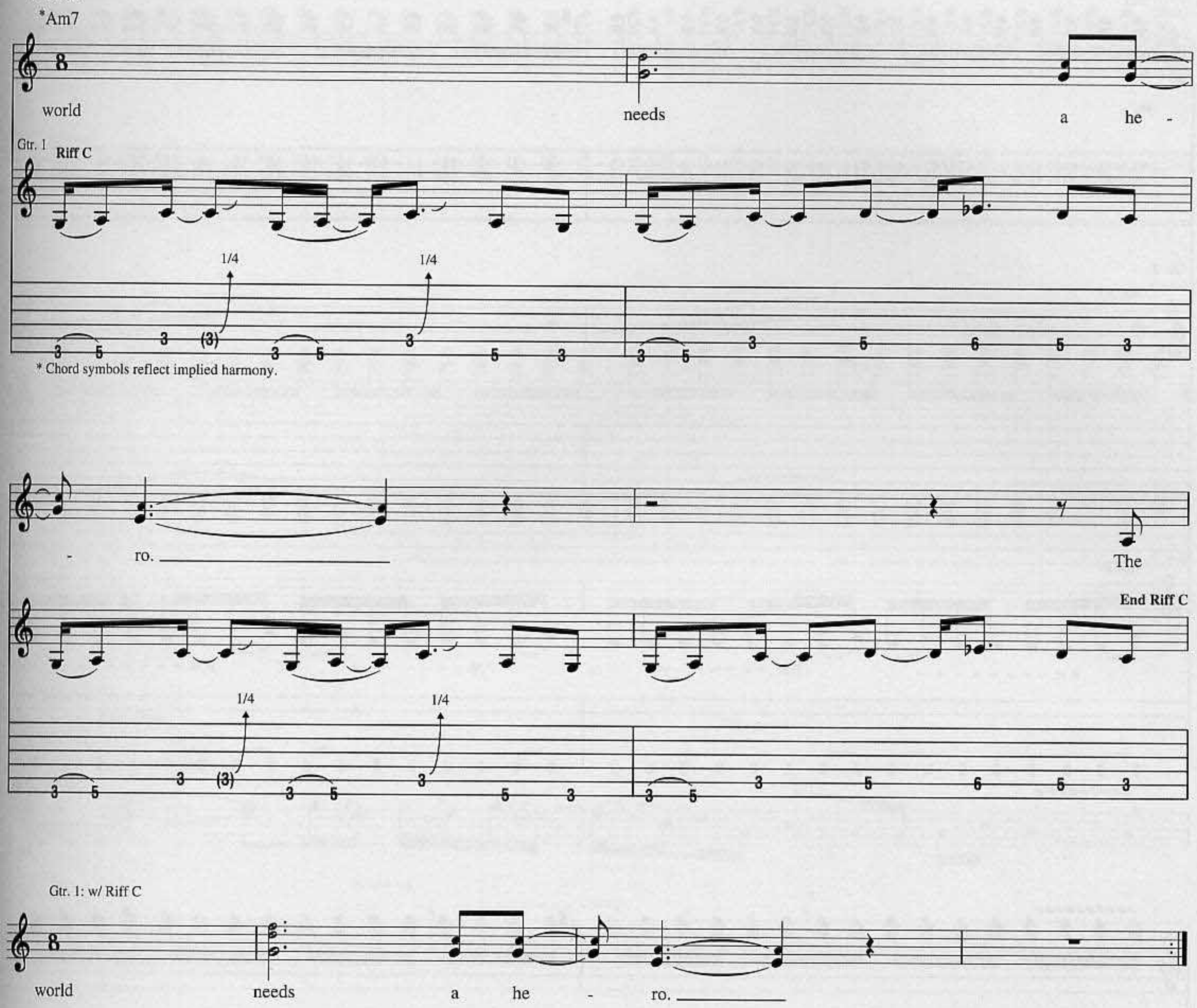
The World Needs a Hero

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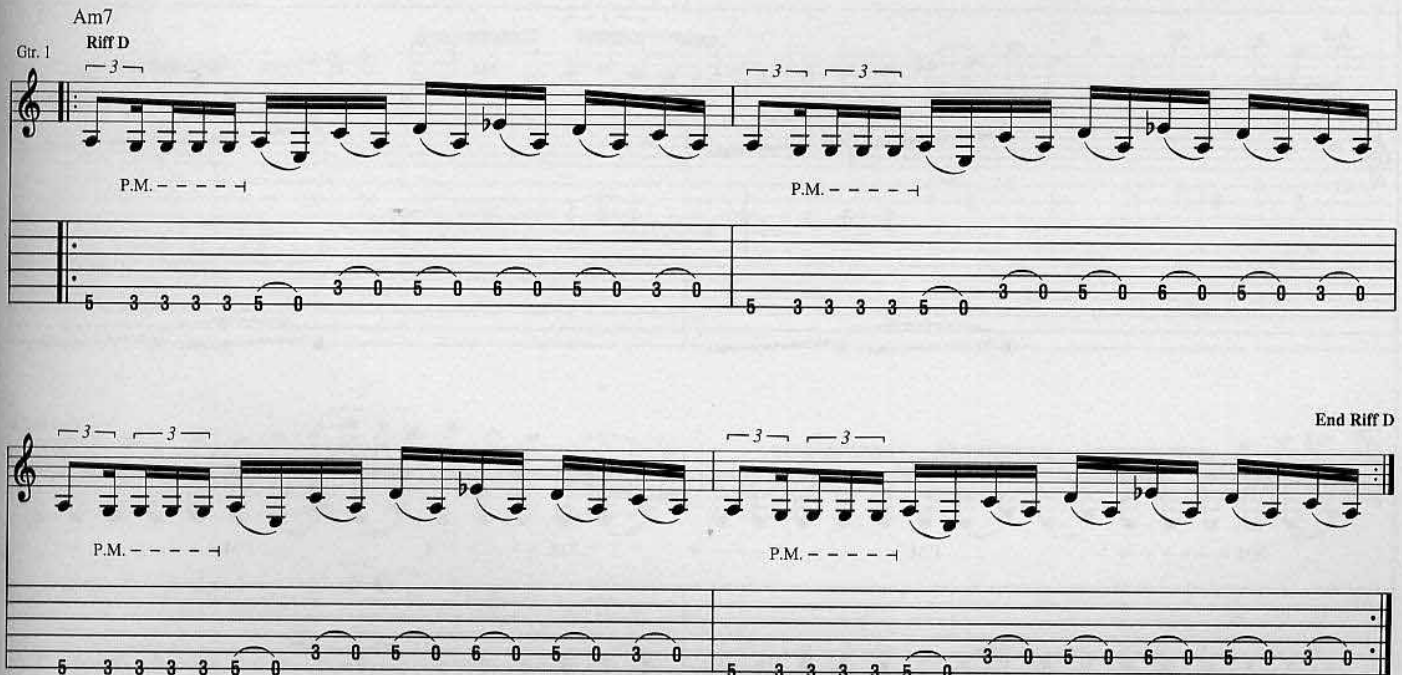


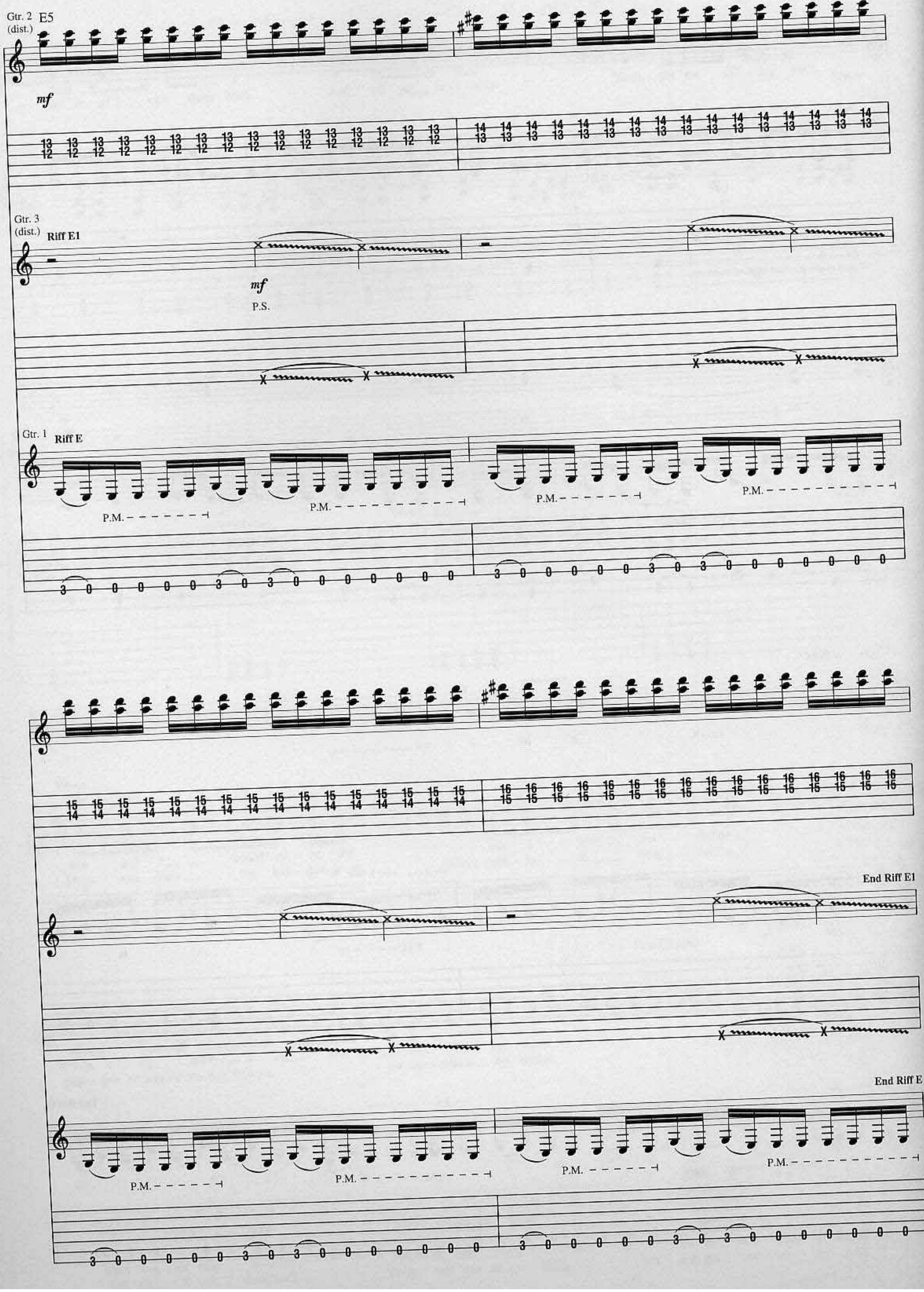

B5 C5 B5 A#5 B5 C5 A5 A#5 B5 C5 B5 A#5
Tell 'em _ I'll call _ them back. Just tell 'em an - y - thing. Yeah, get 'em off _ my back. _
End Rhy. Fig. 1
A5 N.C.
2. Now,
Verse
Gtr. 1: w/ Riff B
not that I ___ would ev - er lie, but I have __ no choice. _
3. Phan - tom rule ___ the hid - den jewel. Who's real - ly in ___ con - trol? ___ On
Words I say heard __ to - day __ are not __ mine, just my voice.
pup - pet strings the na-tion swings, un - der - mined _ by moles.
Pre-Chorus
Gtr. 1: w/Rhy. Fig. 1
B5 C5 A5 A#5
(Dave, they're on ___ line one.)
(U. N. is on hold.)
B5 C5 B5 A#5 B5 C5 A5 A#5 B5 C5 B5 A#5
They wan - na talk _ to me? _ Tell 'em _ that I'm _ not in. Tell 'em _ that I'm _ not free.
Tell 'em _ I'll call _ them back. _ Yeah, tell 'em an - y - thing. Uh, just get 'em off _ my back.
The

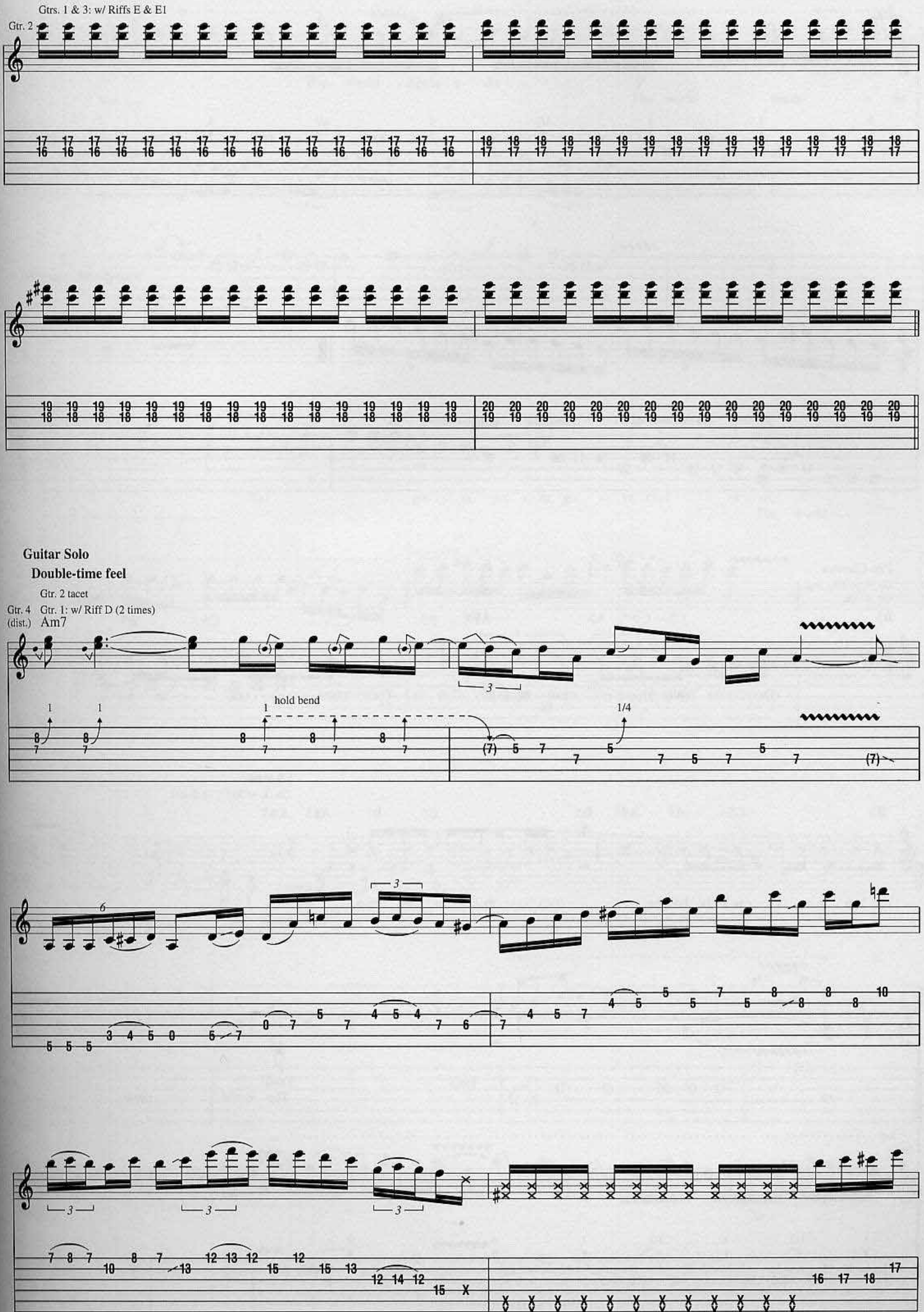
Chorus
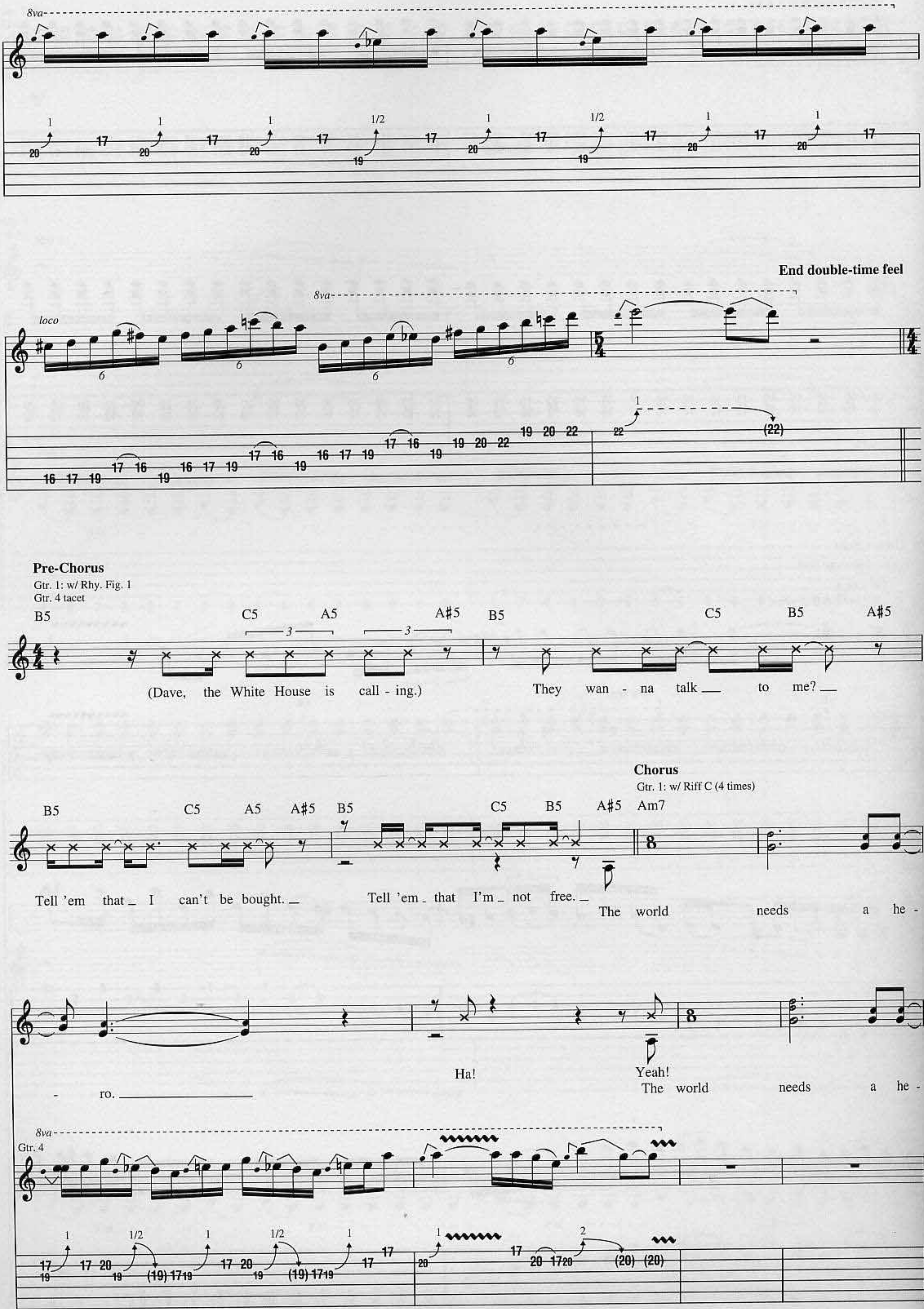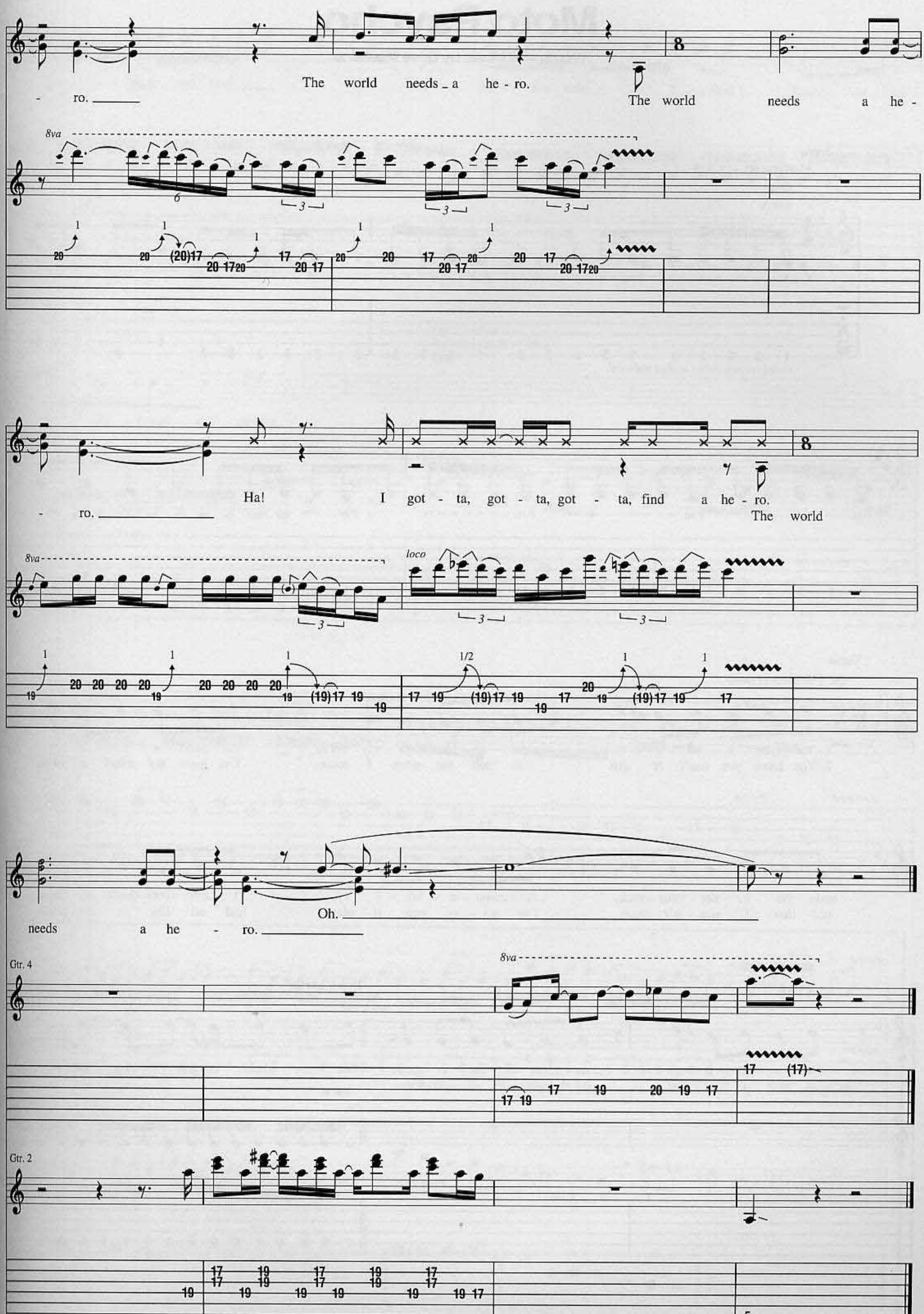


Interlude




Gtr. 2 (dist.)
E5
mf
Gtr. 3 (dist.)
Riff E1
mf
P.S.
Gtr. 1
Riff E
P.M.
End Riff E1
End Riff E
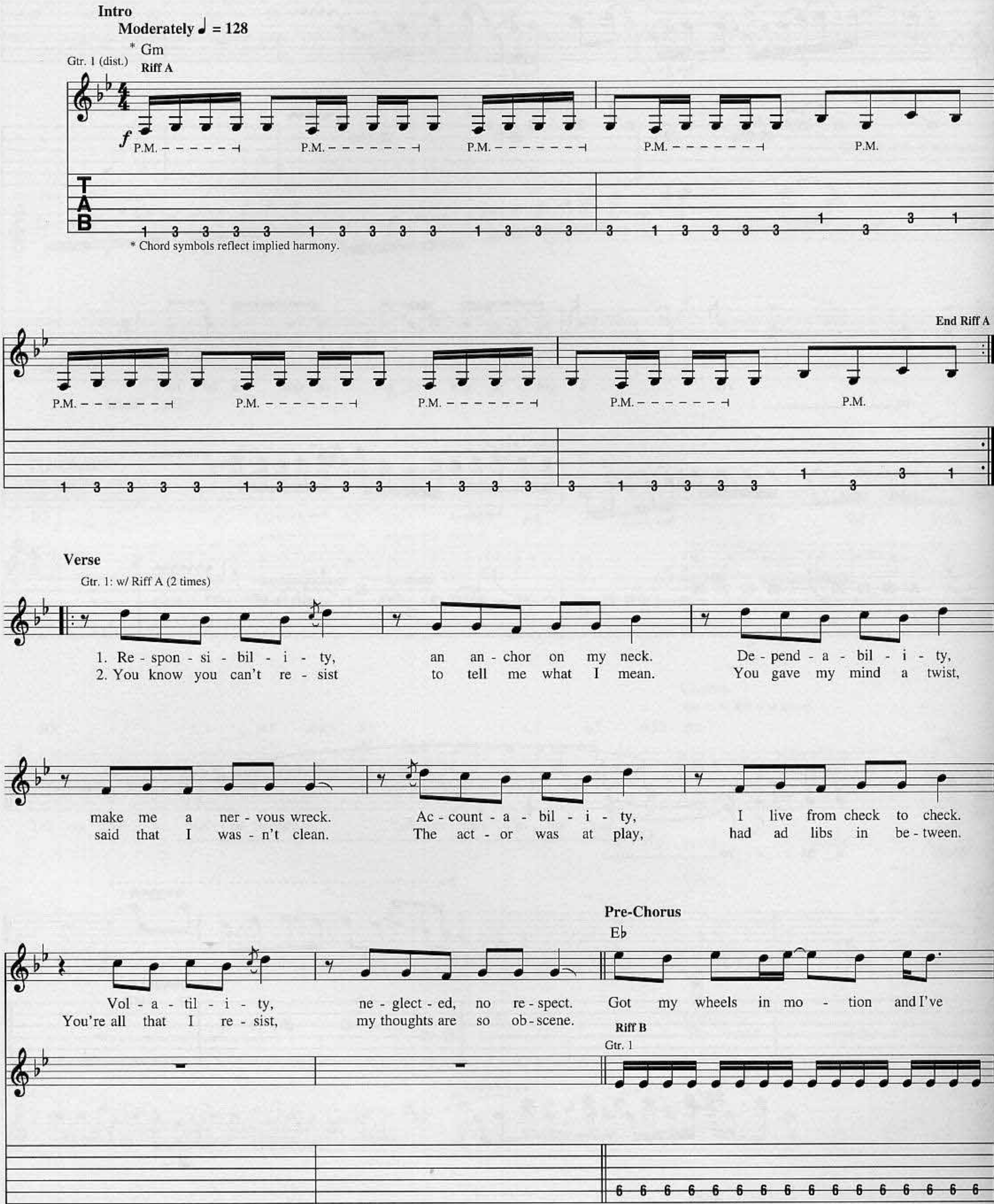

Gtrs. 1 & 3: w/ Riffs E & E1
Gtr. 2
Guitar Solo
Double-time feel
Gtr. 2 tacet
Gtr. 4 (dist.)
Gtr. 1: w/ Riff D (2 times)
Am7
hold bend
1/4
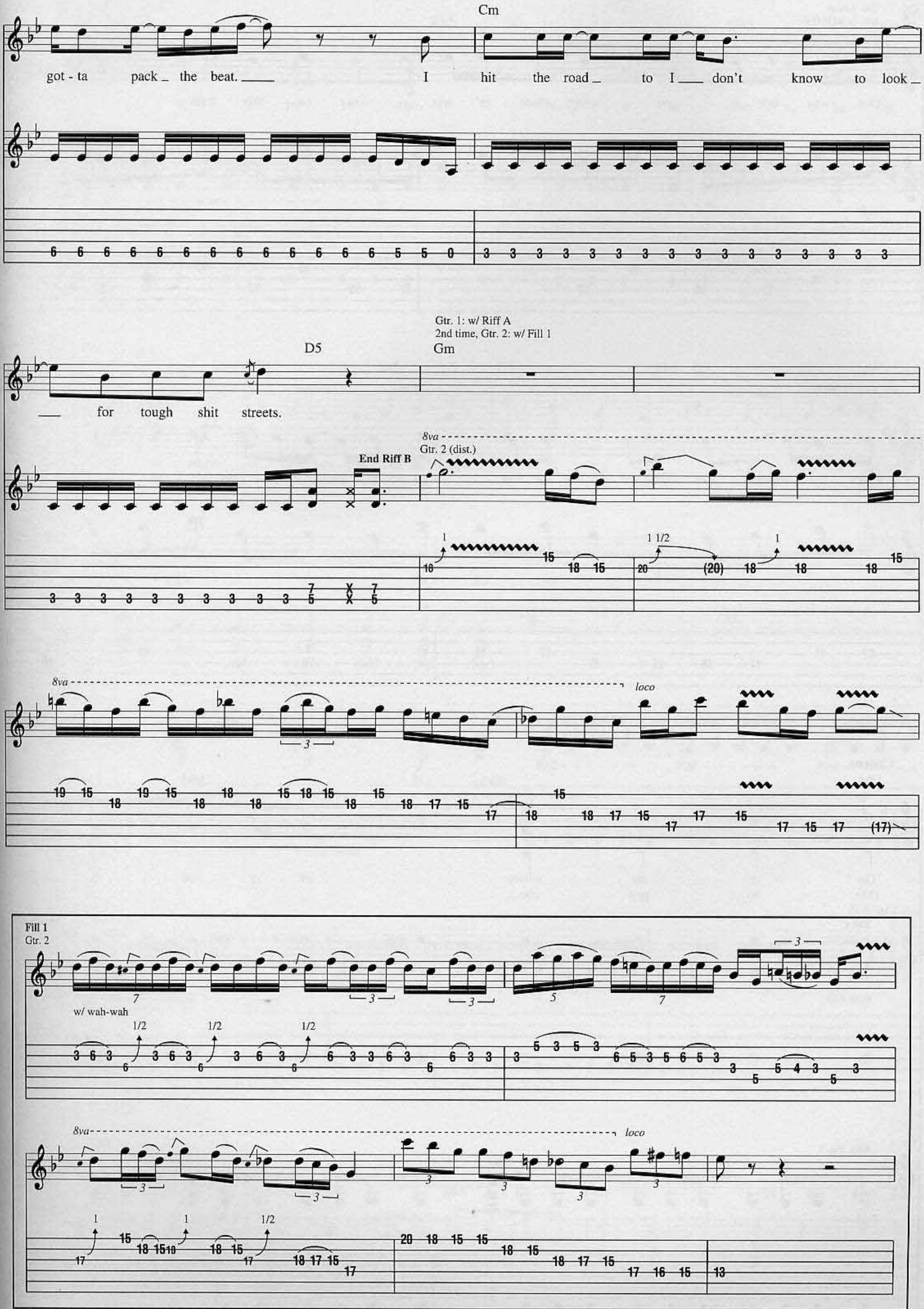

8va
End double-time feel
loco
8va
Pre-Chorus
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 4 tacet
B5 C5 A5 A#5 B5 C5 B5 A#5
(Dave, the White House is call - ing.) They wan - na talk to me?
Chorus
Gtr. 1: w/ Riff C (4 times)
B5 C5 A5 A#5 B5 C5 B5 A#5 Am7
Tell 'em that I can't be bought. Tell 'em that I'm not free. The world needs a he -
- ro.
Ha!
Yeah!
The world needs a he -
8va
Gtr. 4


- ro.
The world needs a he - ro.
The world needs a he -
8va
- ro.
Ha!
I got - ta, got - ta, got - ta, find a he - ro.
The world
8va
loco
needs a he - ro.
Oh.
Gtr. 4
8va
Gtr. 2

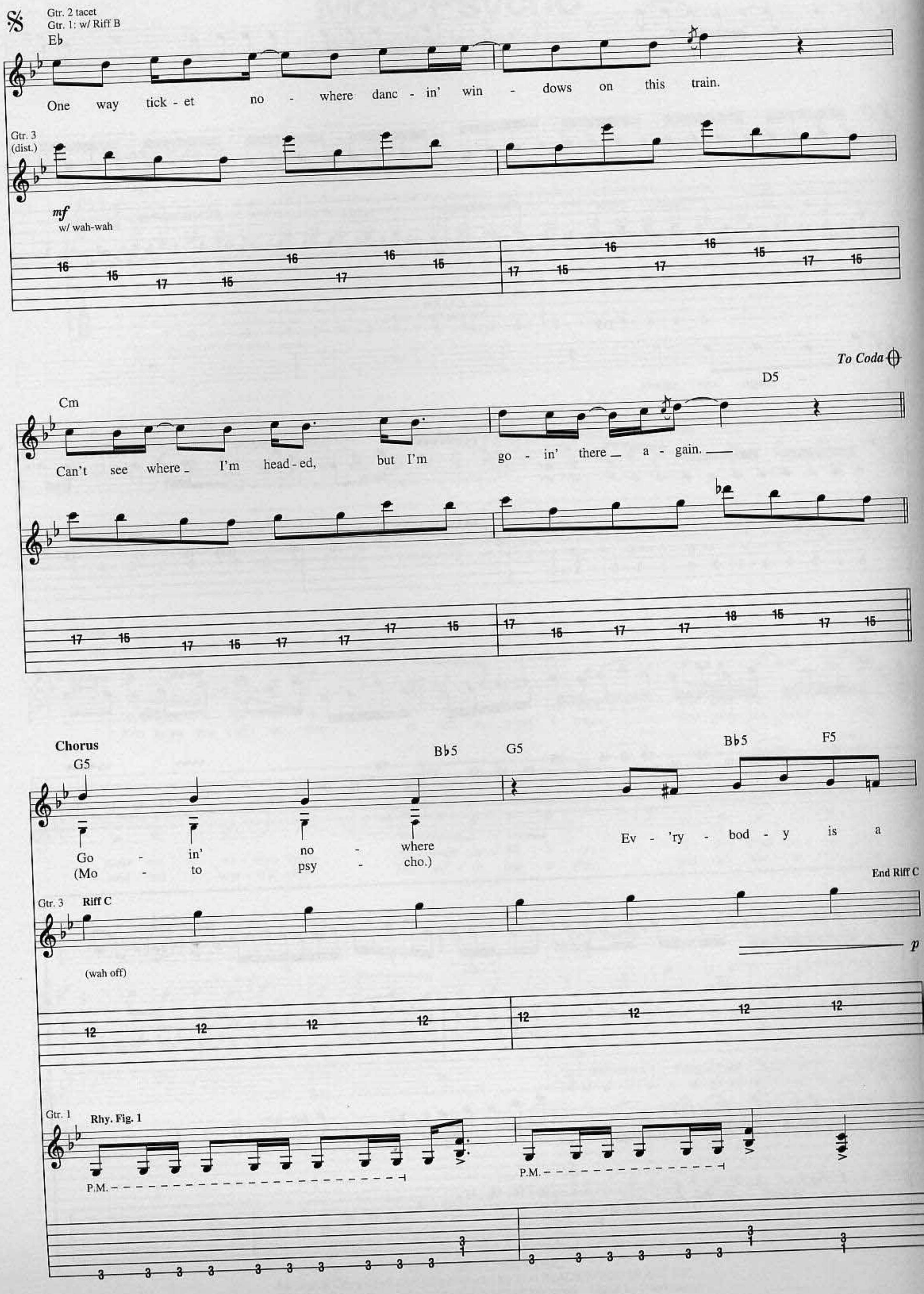
Moto Psycho
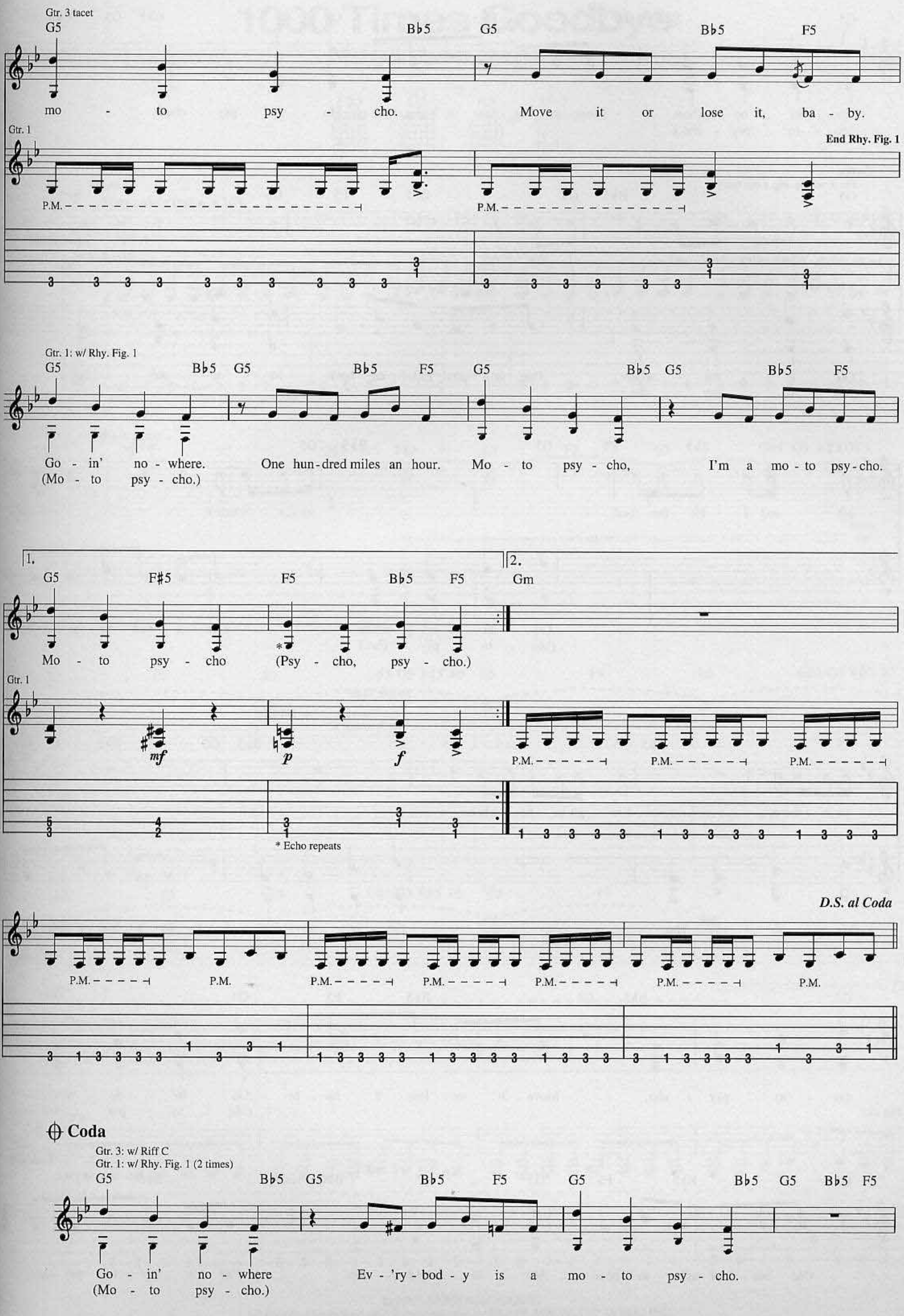
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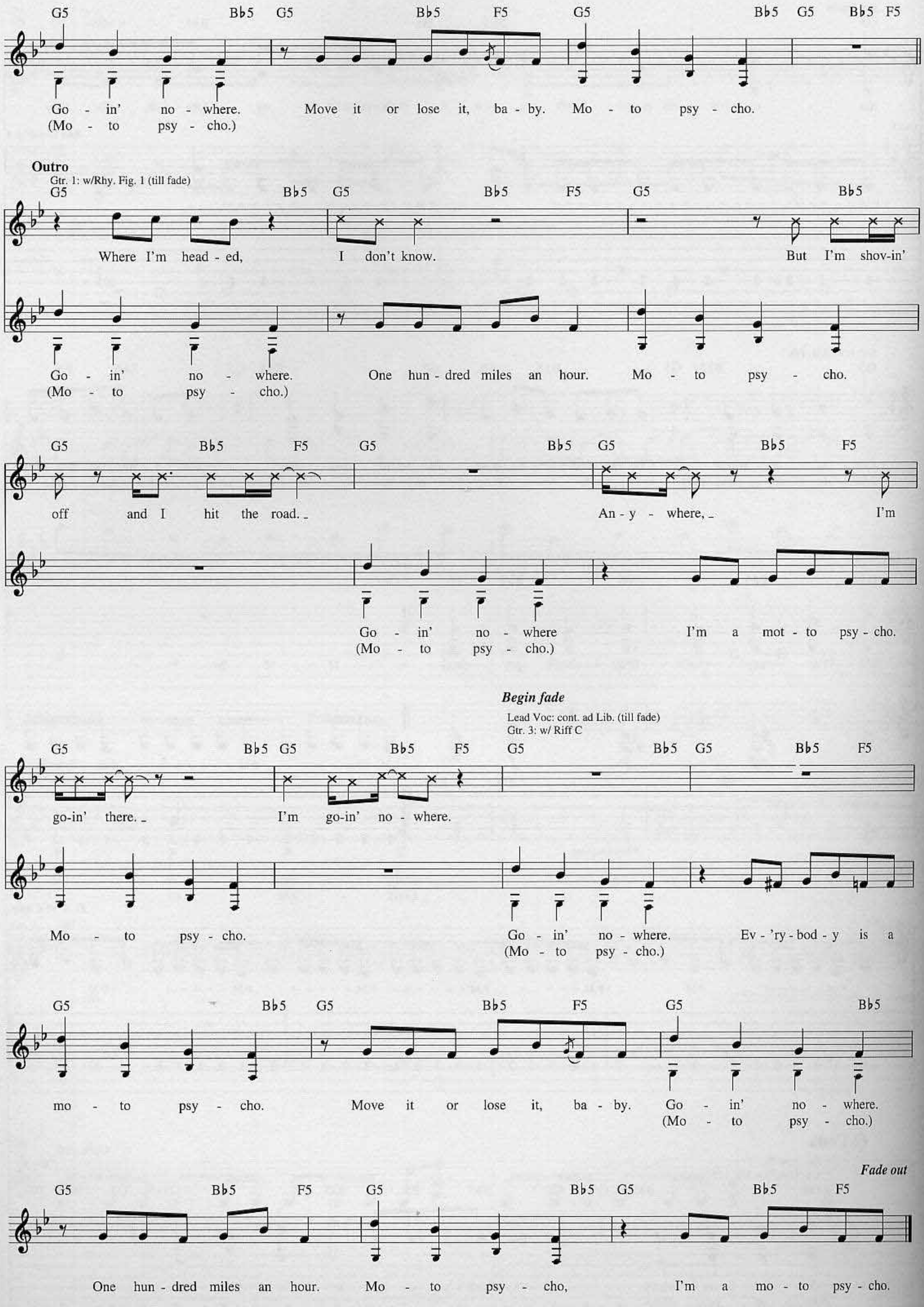




Cm
got - ta pack _ the beat. ___ I hit the road _ to I ___ don't know to look _
Gtr. 1: w/ Riff A
2nd time, Gtr. 2: w/ Fill 1
D5
Gm
___ for tough shit streets.
End Riff B
8va
Gtr. 2 (dist.)
loco
Fill 1
Gtr. 2
w/ wah-wah
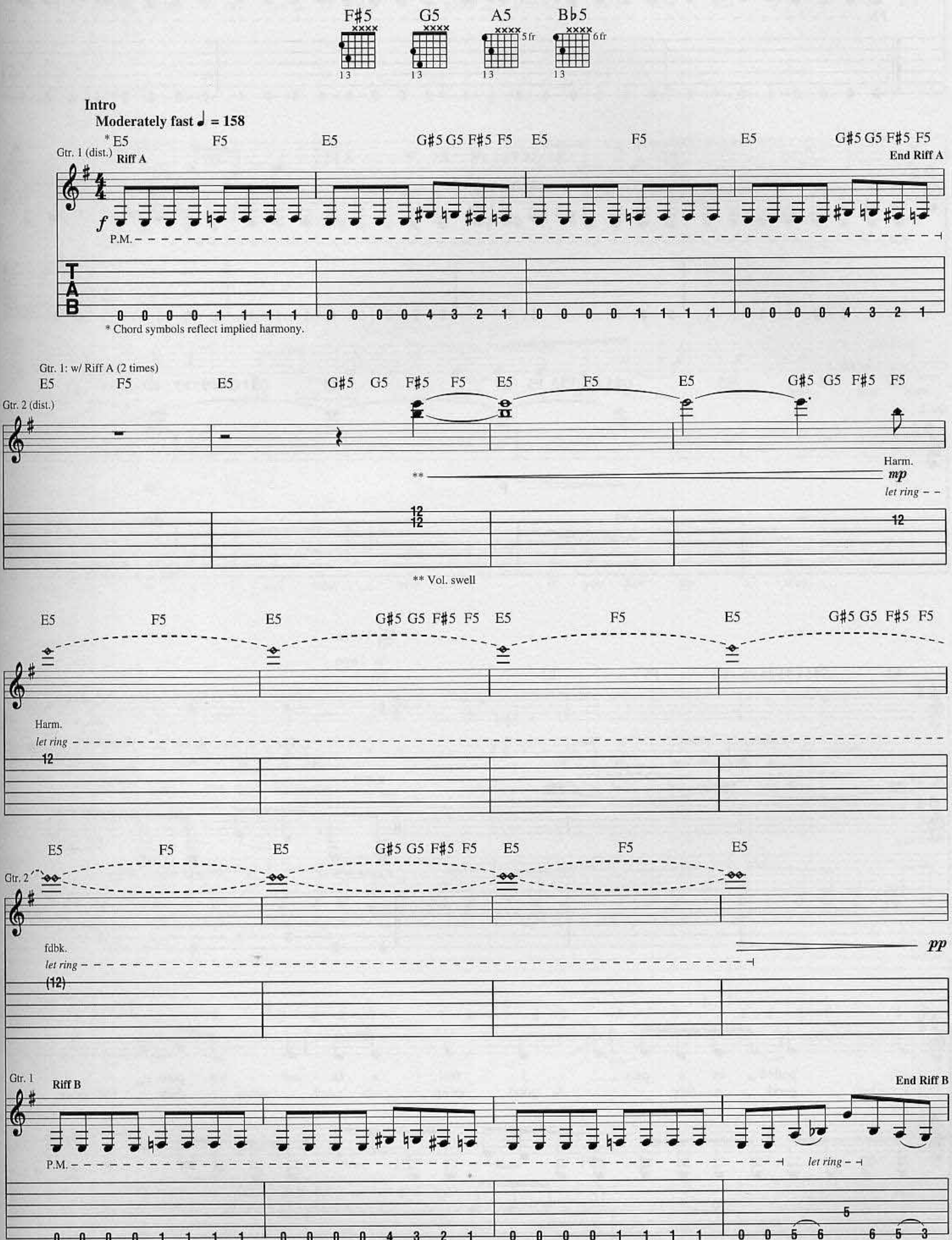

Gtr. 2 tacet
Gtr. 1: w/ Riff B
E♭
One way tick - et no - where danc - in' win - dows on this train.
Gtr. 3 (dist.)
mf
w/ wah-wah
To Coda
Cm
D5
Can't see where I'm head - ed, but I'm go - in' there a - gain.
Chorus
G5
B♭5
G5
B♭5
F5
Go - in' no - where
(Mo - to psy - cho.)
Ev - 'ry - bod - y is a
End Riff C
Gtr. 3 Riff C
(wah off)
p
Gtr. 1 Rhy. Fig. 1
P.M.
P.M.
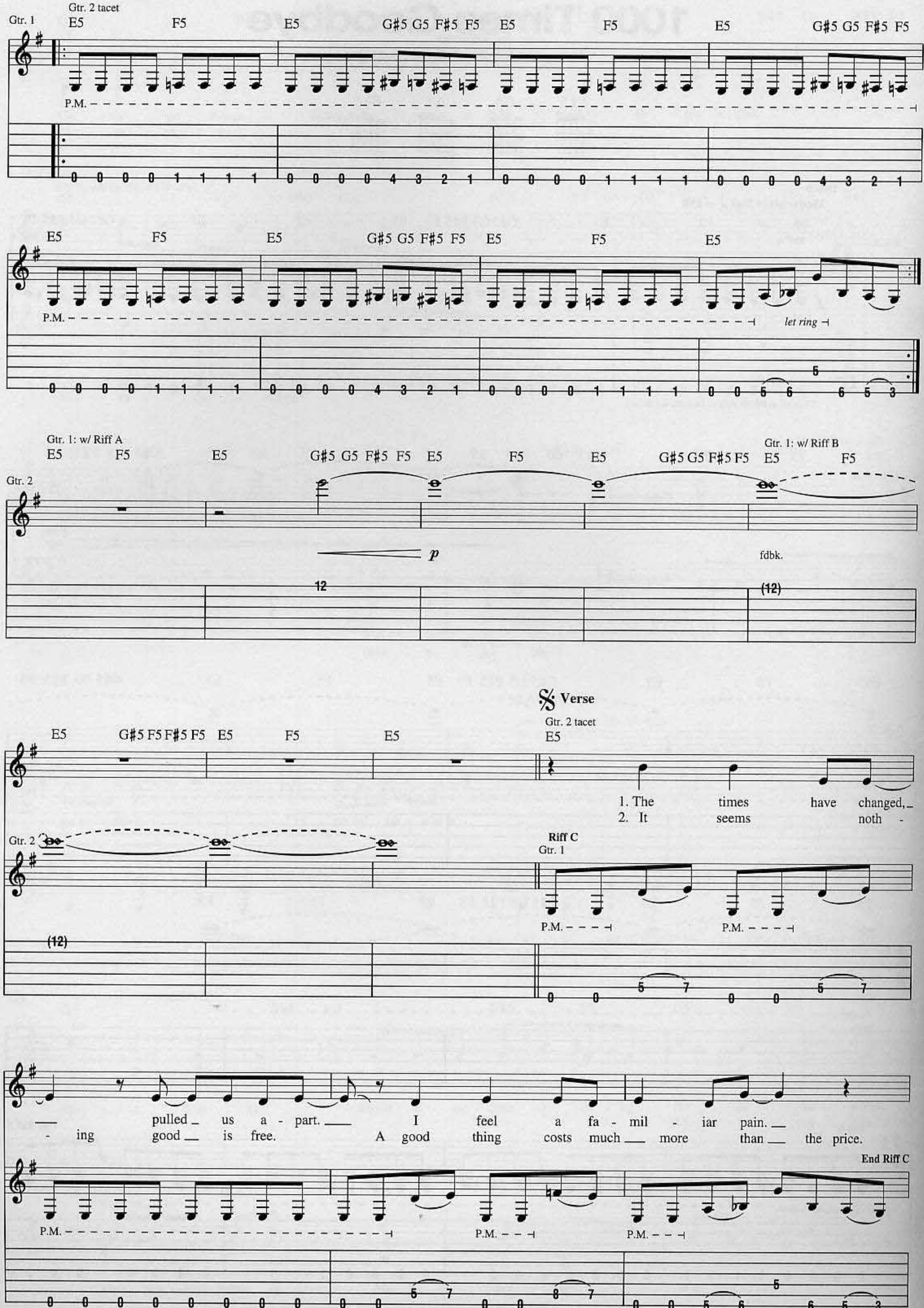

Gtr. 3 tacet
G5 Bb5 G5 Bb5 F5
mo - to psy - cho. Move it or lose it, ba - by.
Gtr. 1
End Rhy. Fig. 1
P.M.
Gtr. 1: w/ Rhy. Fig. 1
G5 Bb5 G5 Bb5 F5 G5 Bb5 G5 Bb5 F5
Go - in' no - where. One hun-dred miles an hour. Mo - to psy - cho, I'm a mo - to psy - cho.
(Mo - to psy - cho.)
1.
G5 F#5 F5 Bb5 F5
Mo - to psy - cho (Psy - cho, psy - cho.)
2.
Gm
mf p f
* Echo repeats
D.S. al Coda
Coda
Gtr. 3: w/ Riff C
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
G5 Bb5 G5 Bb5 F5 G5 Bb5 G5 Bb5 F5
Go - in' no - where Ev - 'ry - bod - y is a mo - to psy - cho.
(Mo - to psy - cho.)
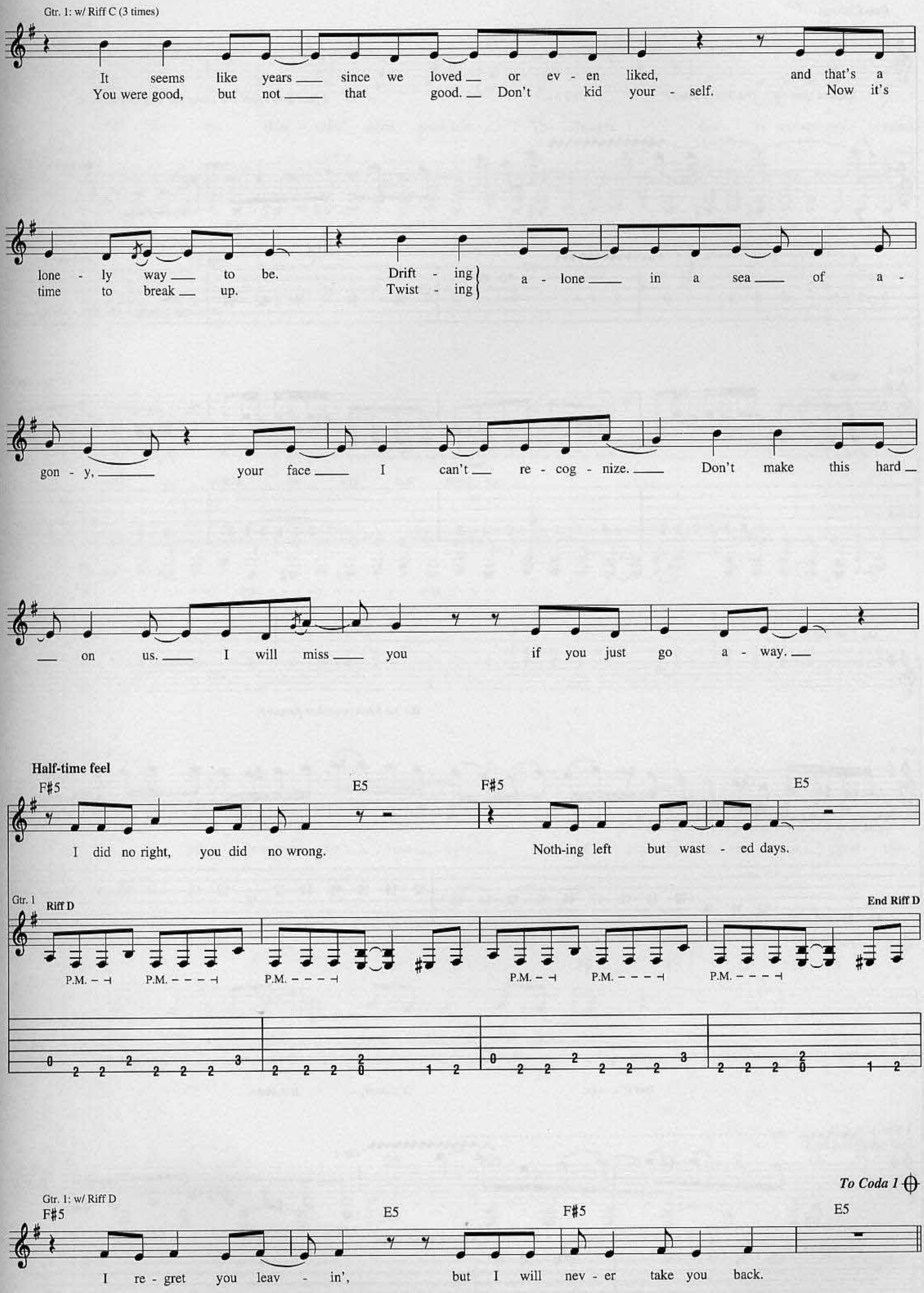

G5 Bb5 G5 Bb5 F5 G5 Bb5 G5 Bb5 F5
Go - in' no - where. Move it or lose it, ba - by. Mo - to psy - cho.
(Mo - to psy - cho.)
Outro
Gtr. 1: w/Rhy. Fig. 1 (till fade)
G5 Bb5 G5 Bb5 F5 G5 Bb5
Where I'm head - ed, I don't know. But I'm shov-in'
Go - in' no - where. One hun - dred miles an hour. Mo - to psy - cho.
(Mo - to psy - cho.)
G5 Bb5 F5 G5 Bb5 G5 Bb5 F5
off and I hit the road. Any - y - where, I'm
Go - in' no - where I'm a mot - to psy - cho.
(Mo - to psy - cho.)
Begin fade
Lead Voc: cont. ad Lib. (till fade)
Gtr. 3: w/ Riff C
G5 Bb5 G5 Bb5 F5 G5 Bb5 G5 Bb5 F5
go-in' there. I'm go-in' no - where.
Mo - to psy - cho. Go - in' no - where. Ev - 'ry - bod - y is a
(Mo - to psy - cho.)
G5 Bb5 G5 Bb5 F5 G5 Bb5
mo - to psy - cho. Move it or lose it, ba - by. Go - in' no - where.
(Mo - to psy - cho.)
Fade out
G5 Bb5 F5 G5 Bb5 G5 Bb5 F5
One hun - dred miles an hour. Mo - to psy - cho, I'm a mo - to psy - cho.
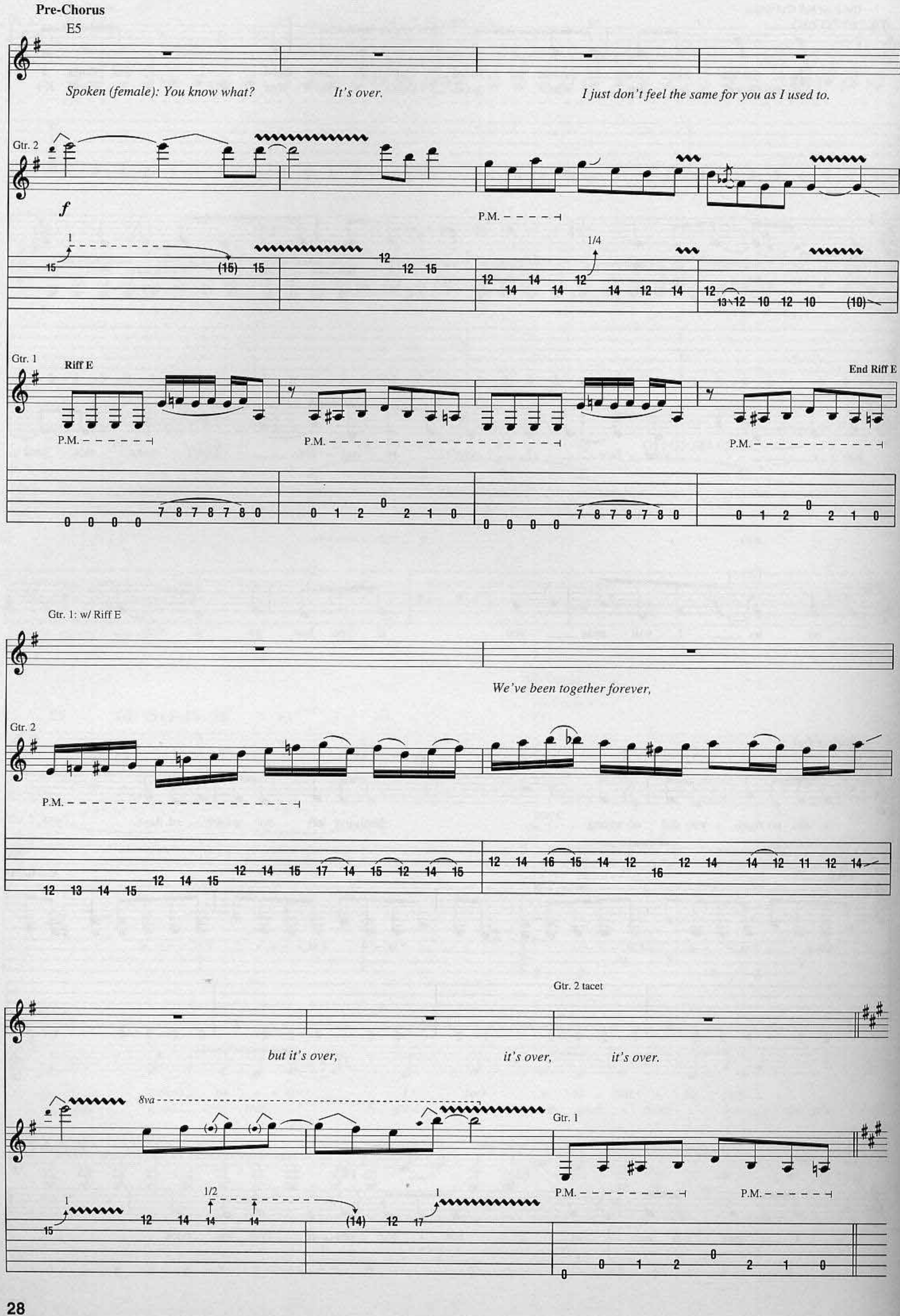
1000 Times Goodbye

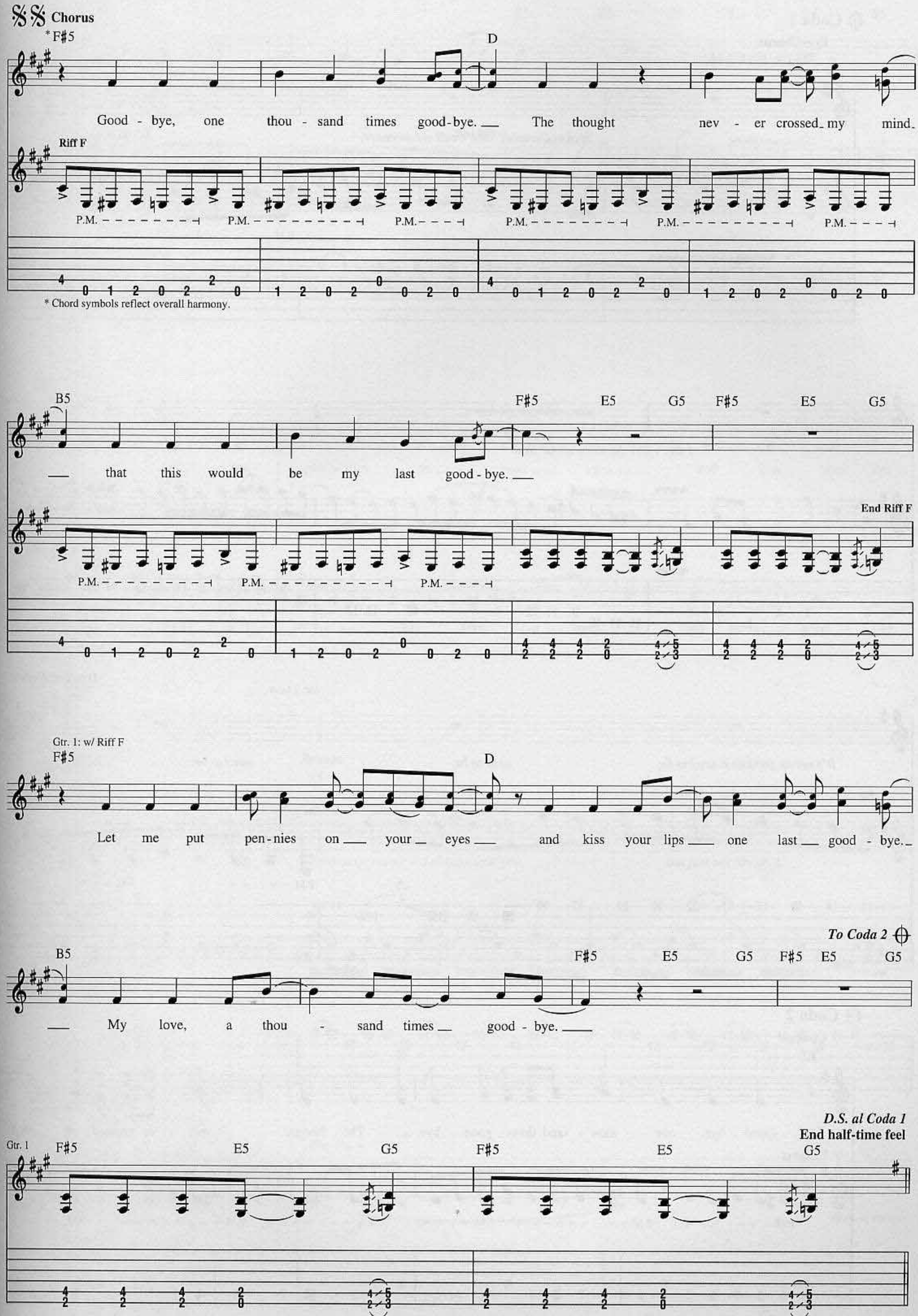
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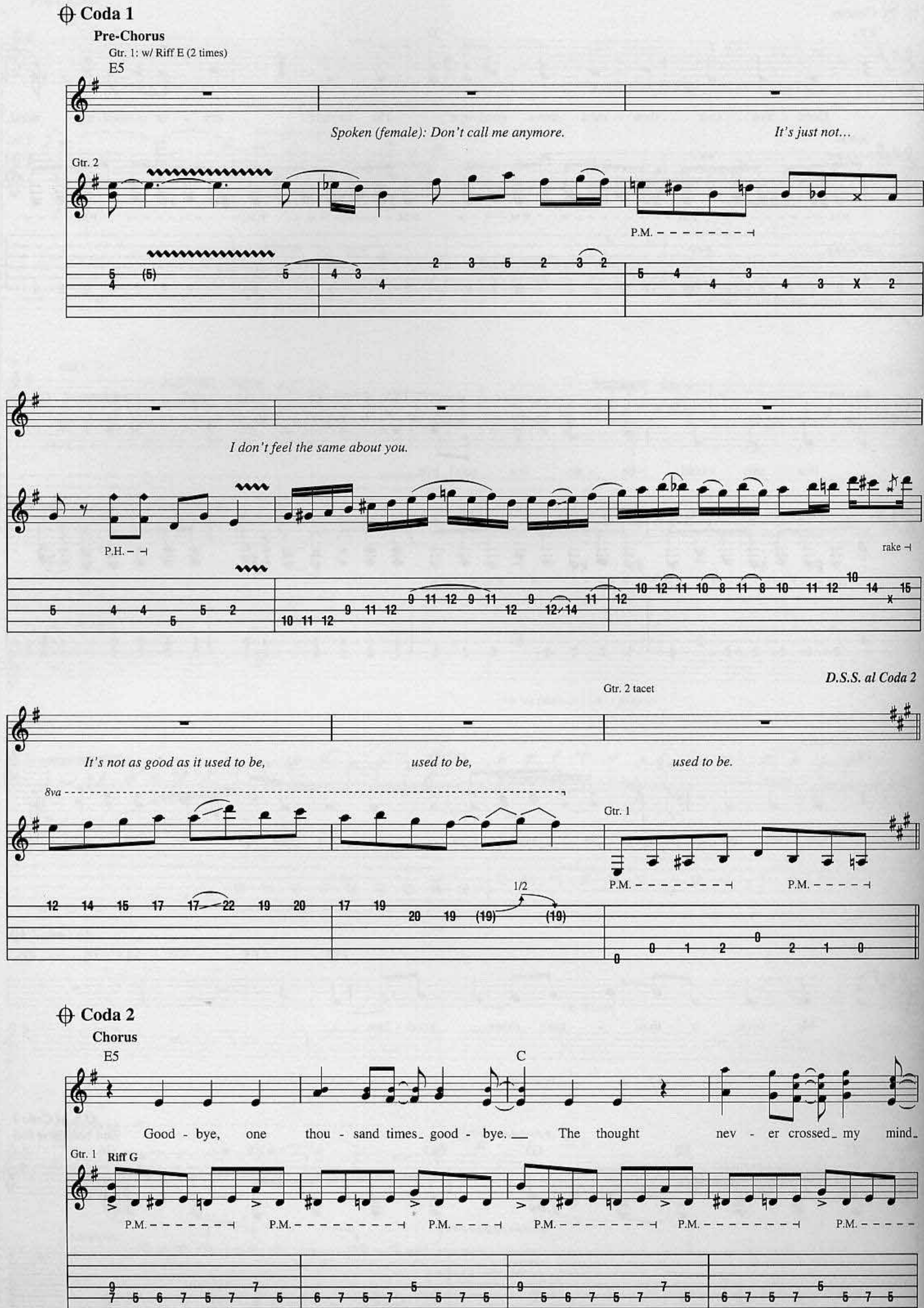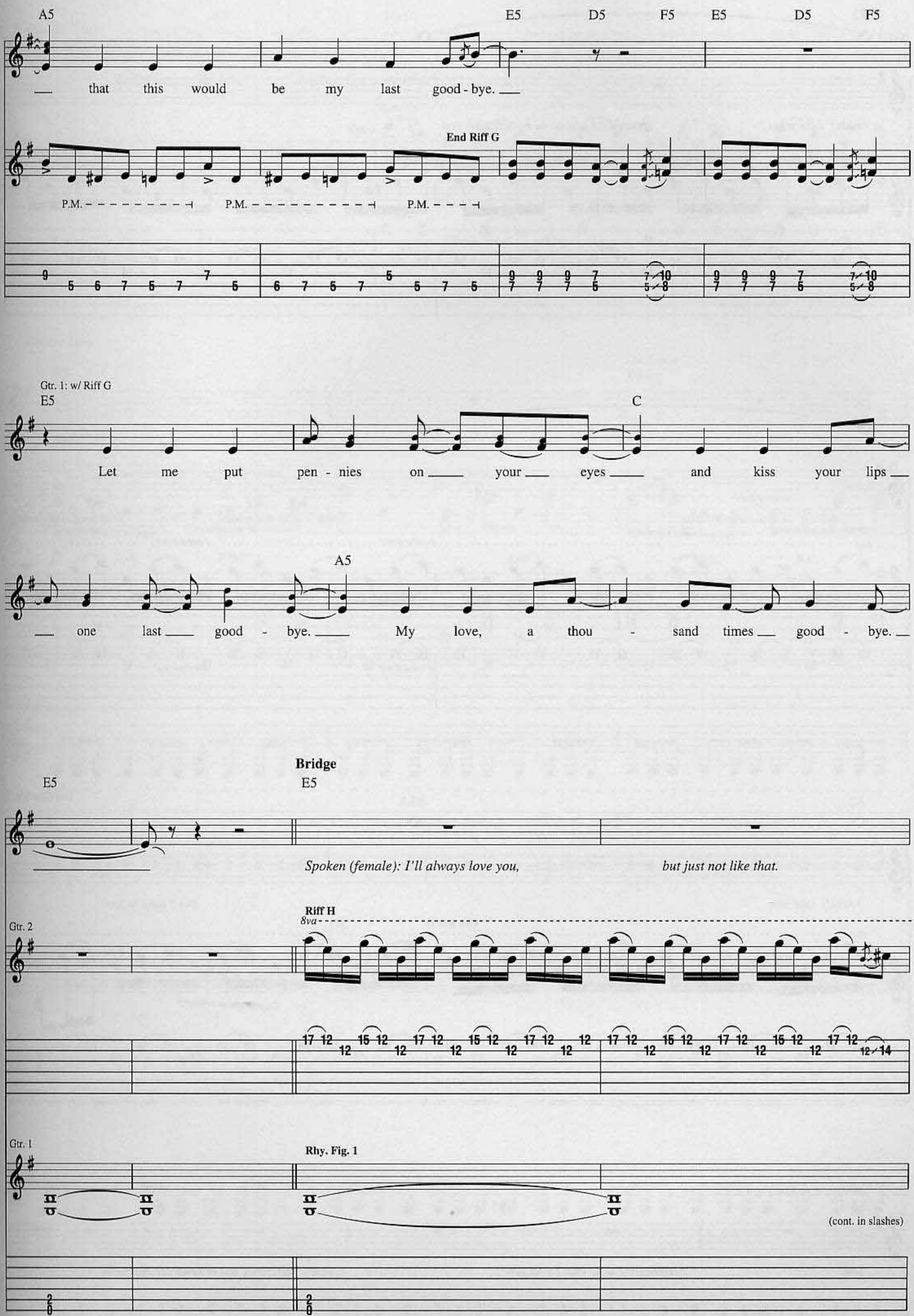



Gtr. 1
Gtr. 2 tacet
E5 F5 E5 G#5 G5 F#5 F5 E5 F5 E5 G#5 G5 F#5 F5
P.M.
E5 F5 E5 G#5 G5 F#5 F5 E5 F5 E5
P.M.
let ring
Gtr. 1: w/ Riff A
Gtr. 2
E5 F5 E5 G#5 G5 F#5 F5 E5 F5 E5 G#5 G5 F#5 F5
p
Gtr. 1: w/ Riff B
E5 F5
fdbk.
E5 G#5 F5 F#5 F5 E5 F5 E5
Verse
Gtr. 2 tacet
E5
1. The times have changed, pulled us a - part. I feel a fa - mil - iar pain.
2. It seems noth - ing good is free. A good thing costs much more than the price.
Riff C
Gtr. 1
P.M.
End Riff C


Gtr. 1: w/ Riff C (3 times)
It seems like years since we loved or ev - en liked, and that's a lone - ly way to be.
You were good, but not that good. Don't kid your - self. Now it's time to break up.
Drift - ing / Twist - ing a - lone in a sea of a - gon - y, your face I can't re - cog - nize.
Don't make this hard on us. I will miss you if you just go a - way.
Half-time feel
F#5 E5 F#5 E5
I did no right, you did no wrong. Noth-ing left but wast - ed days.
Gtr. 1
Riff D
End Riff D
P.M.
Gtr. 1: w/ Riff D
To Coda 1
F#5 E5 F#5 E5
I re - gret you leav - in', but I will nev - er take you back.

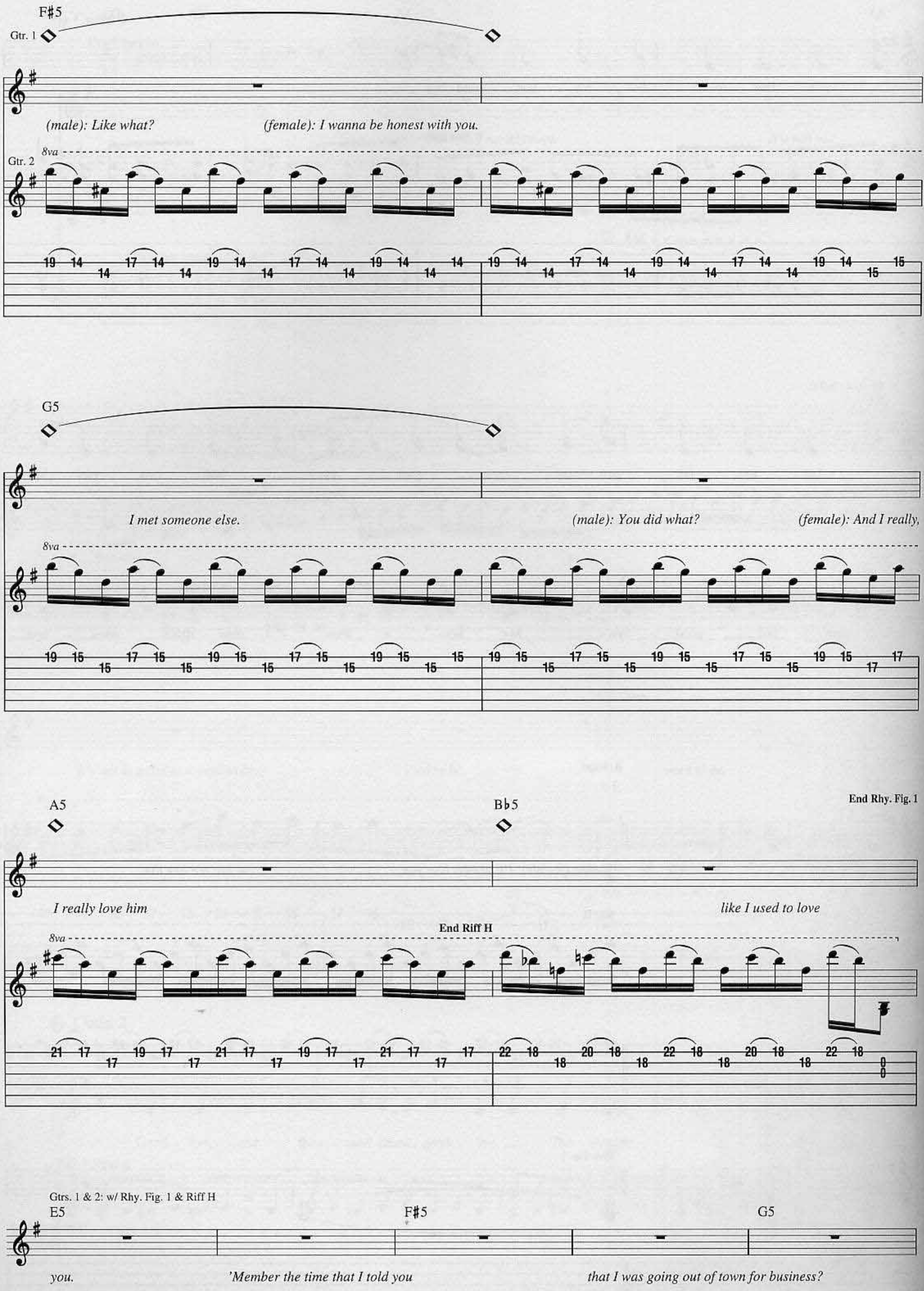

Pre-Chorus
E5
Spoken (female): You know what?
It's over.
I just don't feel the same for you as I used to.
Gtr. 2
f
P.M.
Gtr. 1
Riff E
End Riff E
P.M.
Gtr. 1: w/ Riff E
We've been together forever,
Gtr. 2
P.M.
Gtr. 2 tacet
but it's over,
it's over,
it's over.
8va
Gtr. 1
P.M.


Chorus
*F#5
D
Good - bye, one thou - sand times good-bye. The thought nev - er crossed my mind.
Riff F
P.M.
* Chord symbols reflect overall harmony.
B5
F#5 E5 G5 F#5 E5 G5
that this would be my last good - bye.
End Riff F
Gtr. 1: w/ Riff F
F#5
D
Let me put pen-nies on your eyes and kiss your lips one last good - bye.
To Coda 2
B5
F#5 E5 G5 F#5 E5 G5
My love, a thou - sand times good - bye.
D.S. al Coda 1
End half-time feel
Gtr. 1
F#5 E5 G5 F#5 E5 G5
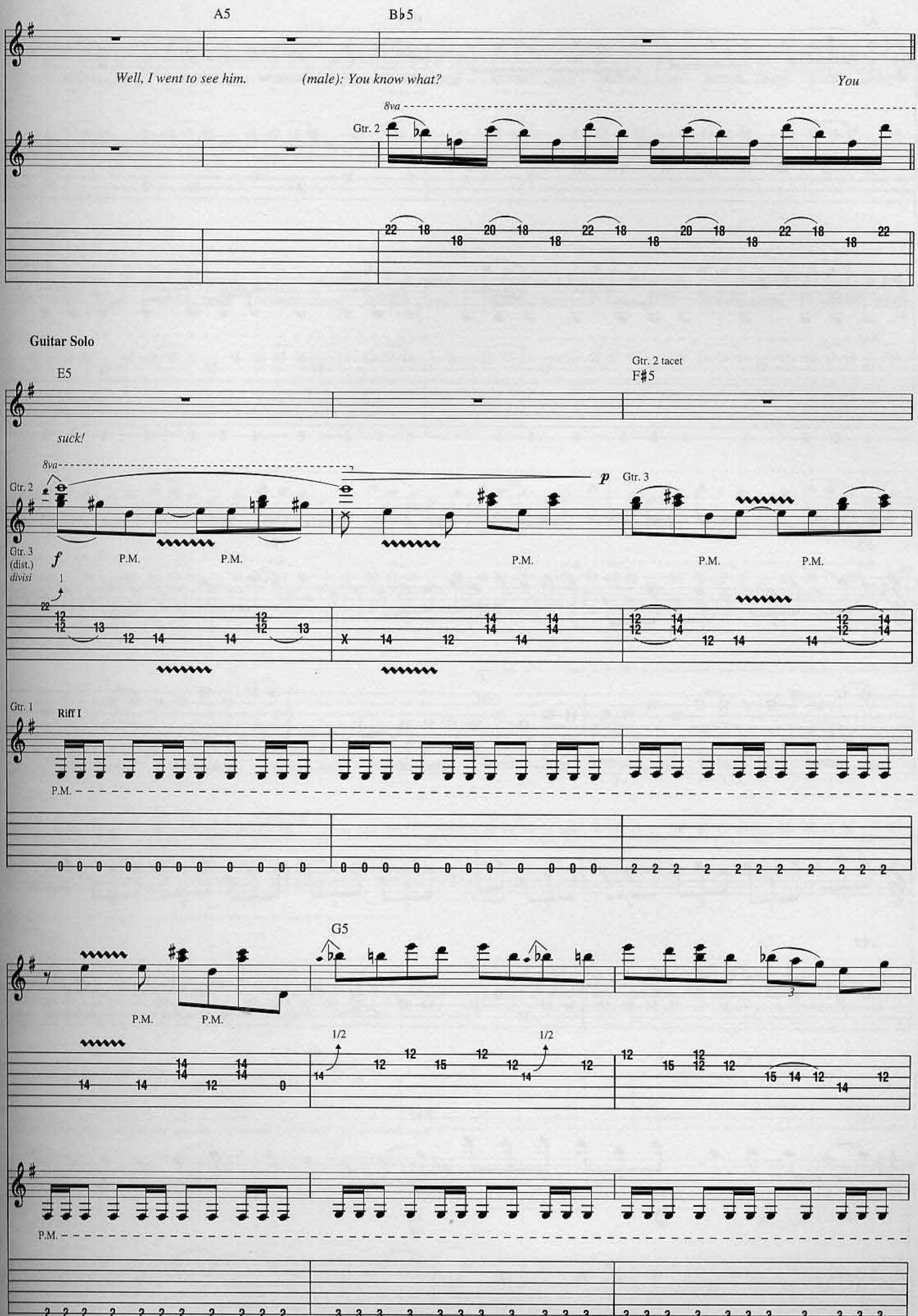

Coda 1
Pre-Chorus
Gtr. 1: w/ Riff E (2 times)
E5
Spoken (female): Don't call me anymore.
It's just not...
Gtr. 2
P.M.
I don't feel the same about you.
P.H.
rake
D.S.S. al Coda 2
Gtr. 2 tacet
It's not as good as it used to be,
used to be,
used to be.
8va
Gtr. 1
1/2
P.M.
Coda 2
Chorus
E5
C
Good - bye, one thou - sand times good - bye. The thought nev - er crossed my mind.
Gtr. 1
Riff G
P.M.

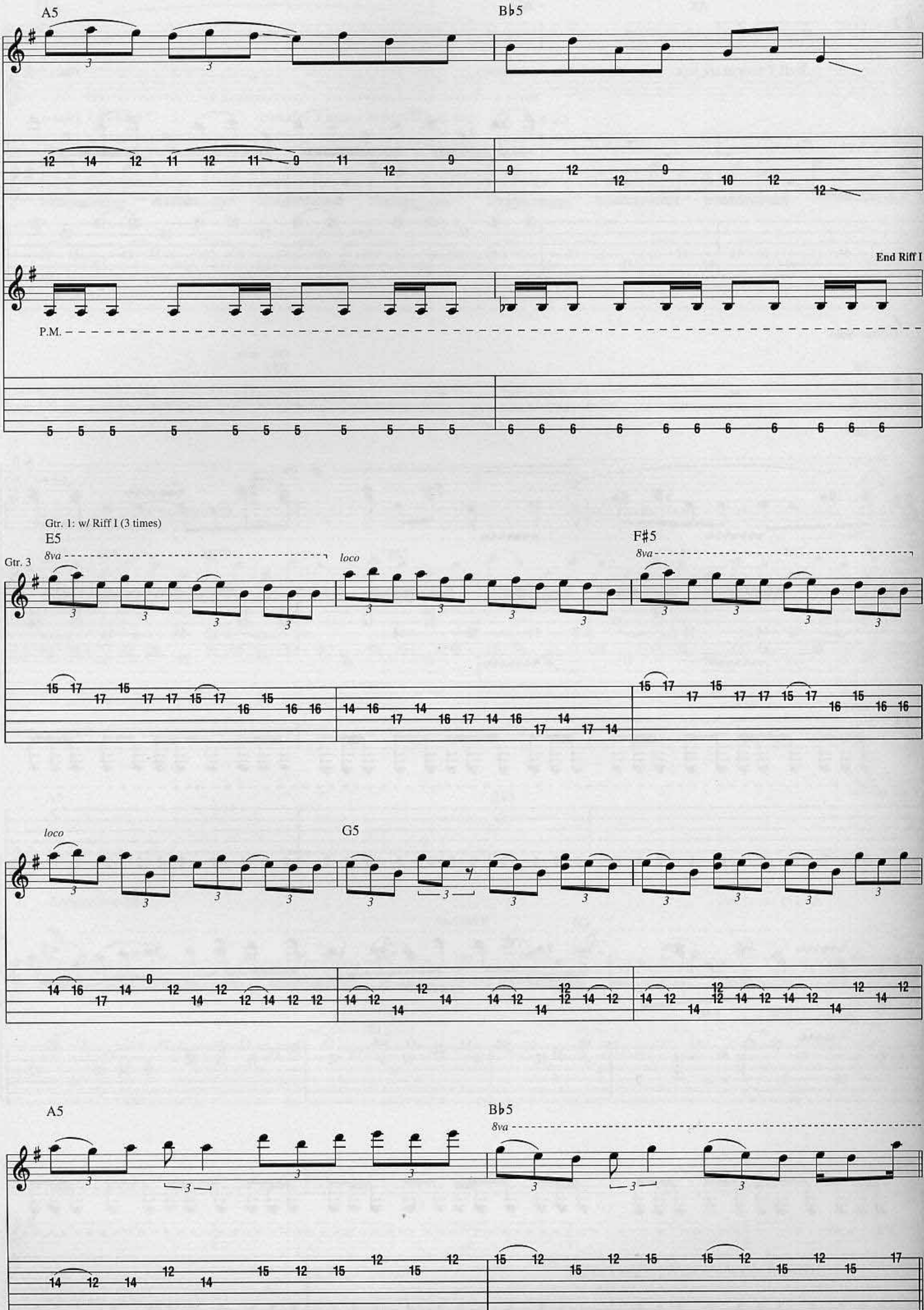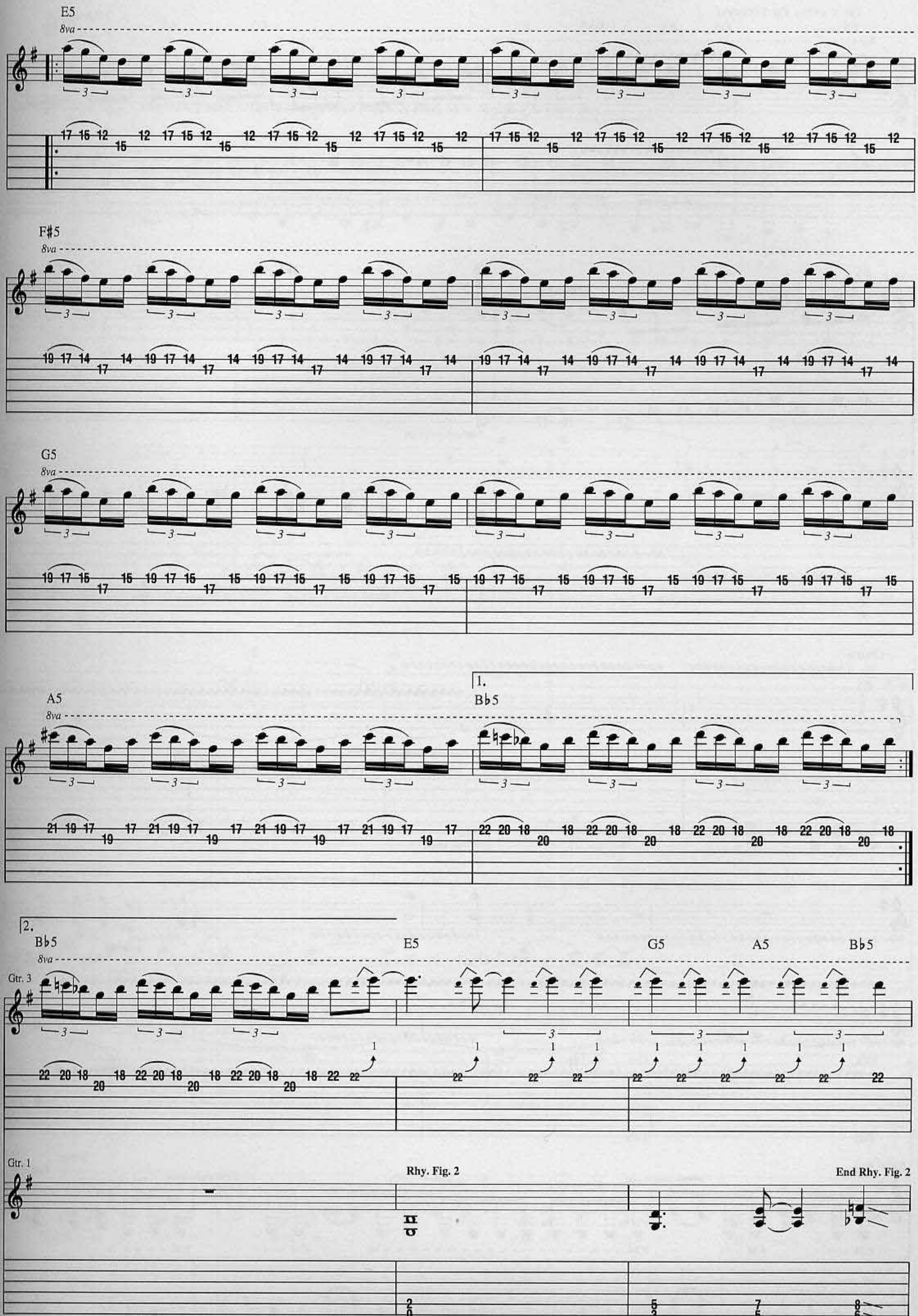


A5 E5 D5 F5 E5 D5 F5
that this would be my last good - bye.
End Riff G
P.M.
Gtr. 1: w/ Riff G
E5 C
Let me put pen - nies on your eyes and kiss your lips
A5
one last good - bye. My love, a thou - sand times good - bye.
Bridge
E5 E5
Spoken (female): I'll always love you, but just not like that.
Riff H
8va
Gtr. 2
Gtr. 1
Rhy. Fig. 1
(cont. in slashes)
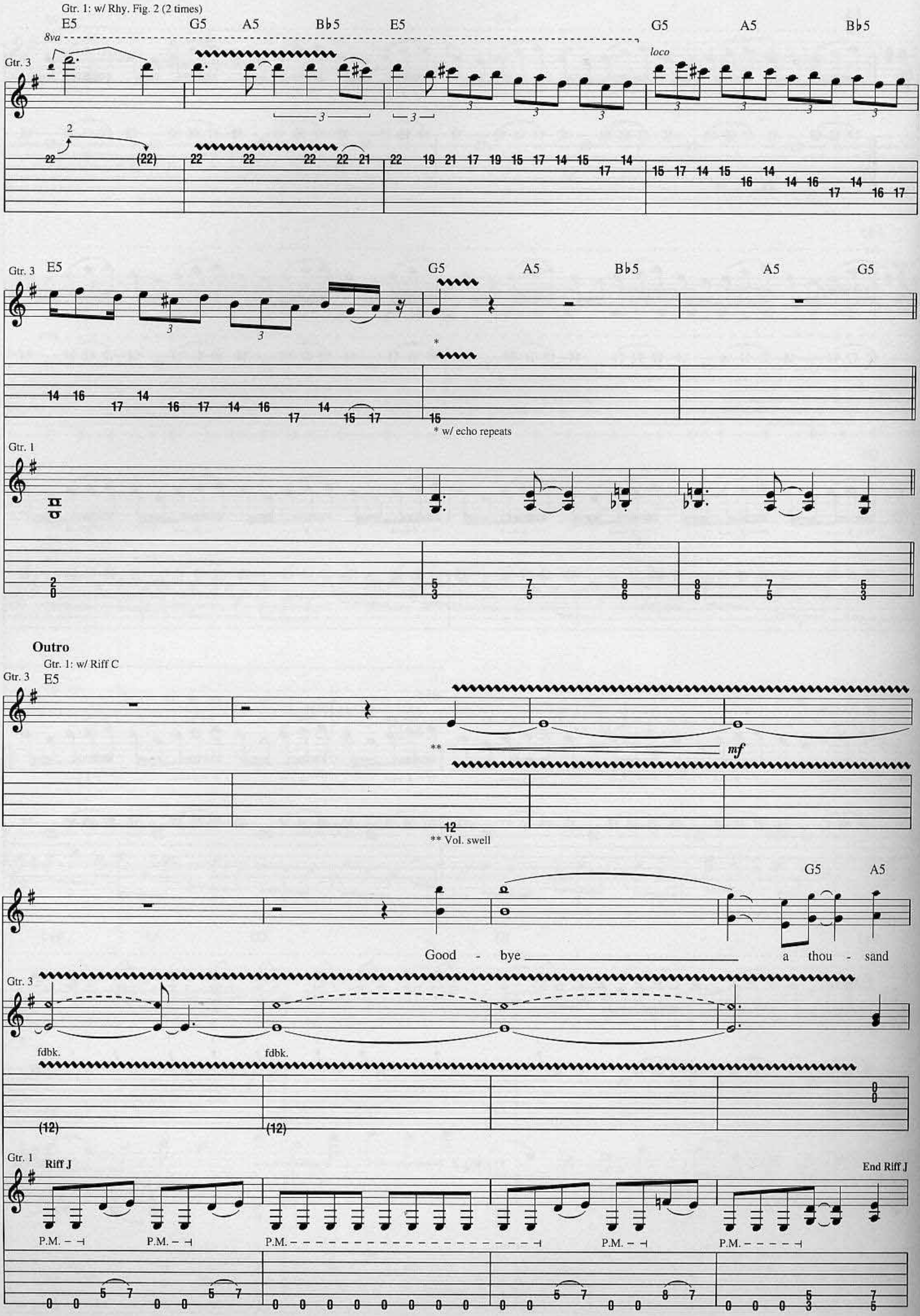


F#5
Gtr. 1
(male): Like what?
(female): I wanna be honest with you.
8va
Gtr. 2
G5
I met someone else.
(male): You did what?
(female): And I really,
A5
Bb5
End Rhy. Fig. 1
I really love him
like I used to love
End Riff H
Gtrs. 1 & 2: w/ Rhy. Fig. 1 & Riff H
E5
F#5
G5
you.
'Member the time that I told you
that I was going out of town for business?

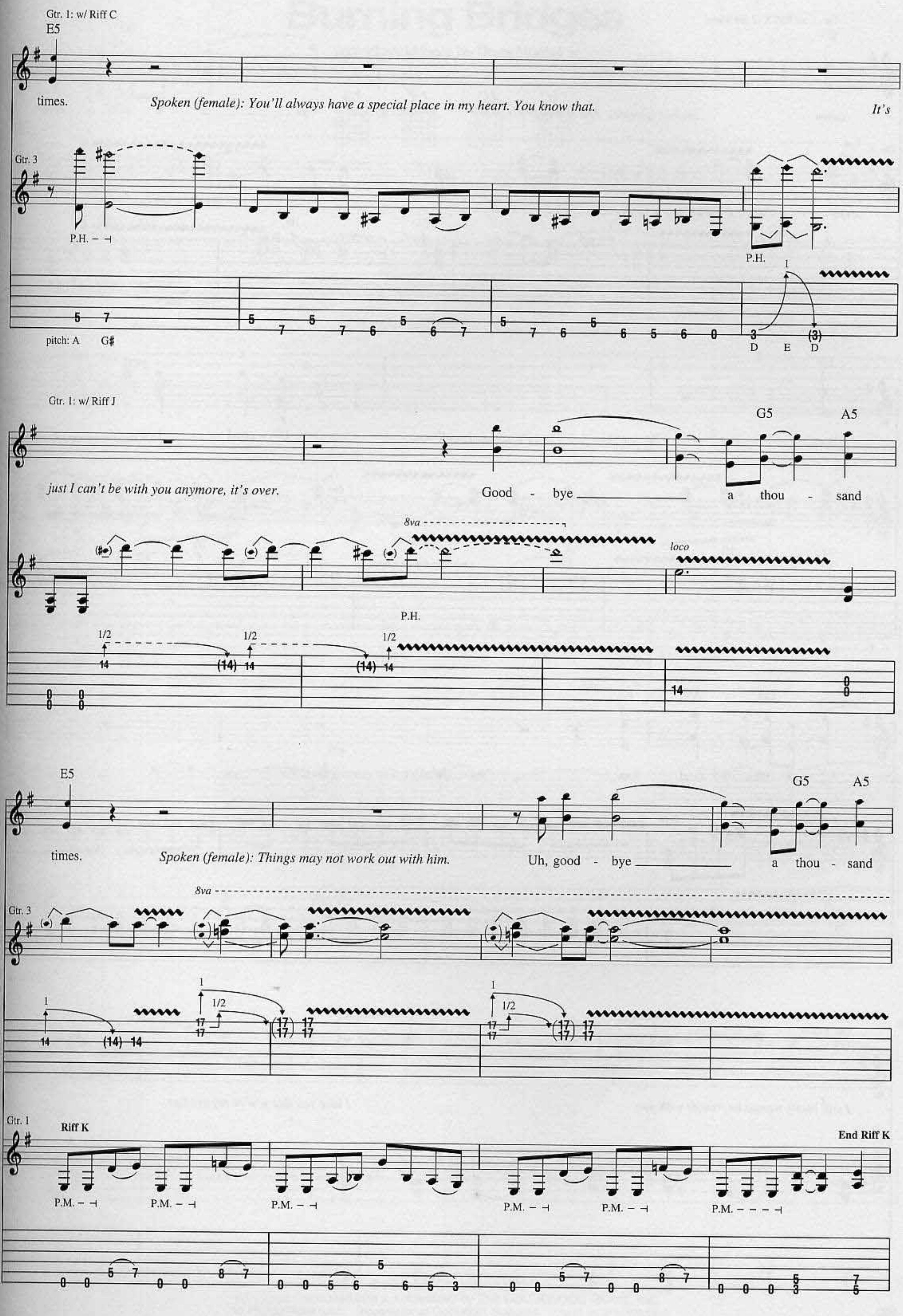

A5
B♭5
Well, I went to see him.
(male): You know what?
You
8va
Gtr. 2
Guitar Solo
E5
suck!
Gtr. 2 tacet
F♯5
Gtr. 3
Gtr. 3 (dist.) divisi
P.M.
Gtr. 1
Riff I
G5
1/2
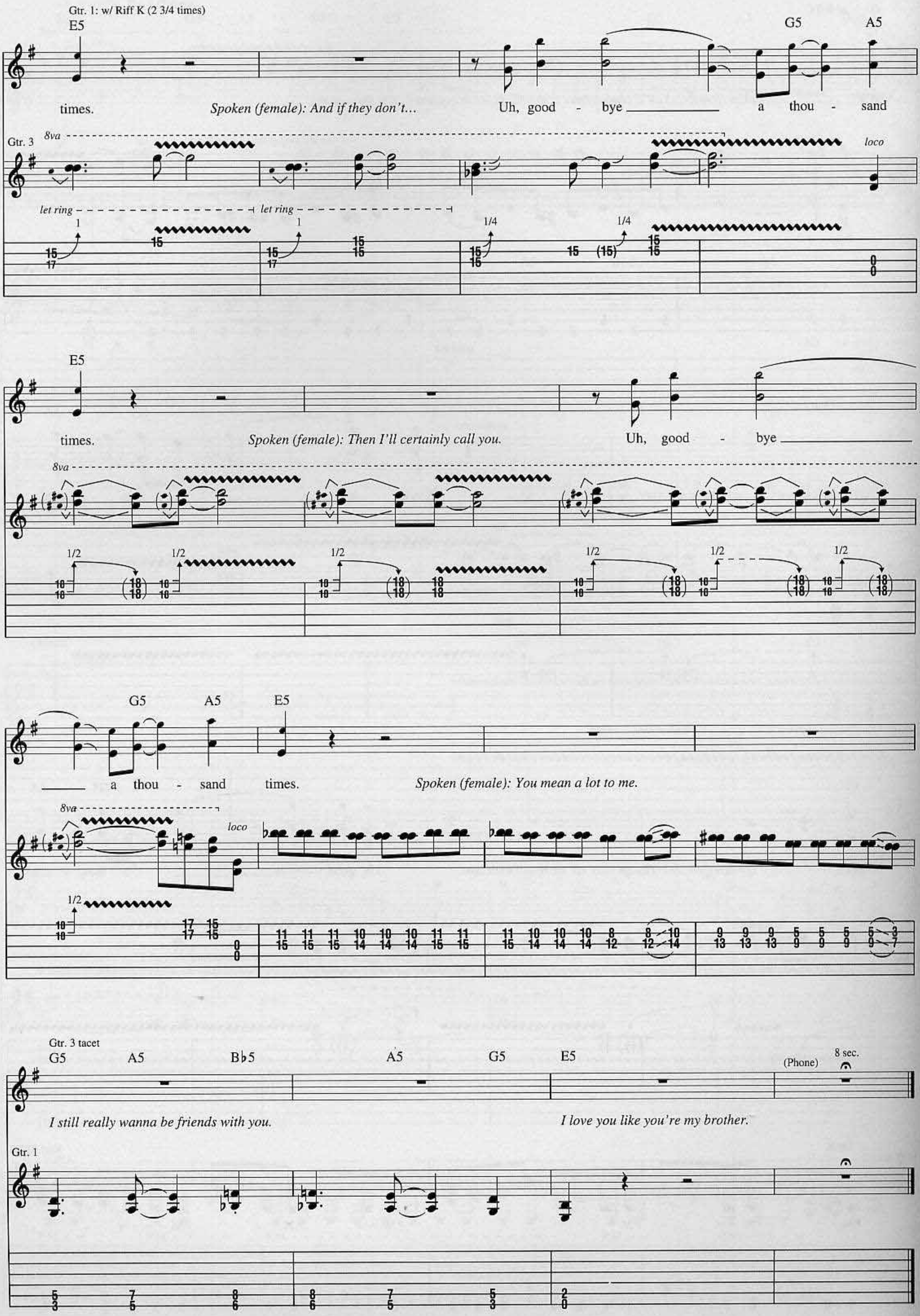

A5
B♭5
End Riff I
P.M.
Gtr. 1: w/ Riff I (3 times)
E5
8va
Gtr. 3
loco
F♯5
8va
loco
G5
A5
B♭5
8va


E5
8va
F♯5
8va
G5
8va
A5
8va
1.
B♭5
2.
B♭5
8va
E5
G5
A5
B♭5
Gtr. 3
Gtr. 1
Rhy. Fig. 2
End Rhy. Fig. 2



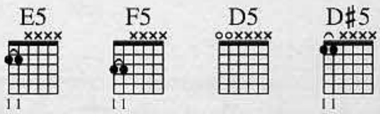
Gtr. 1: w/ Rhy. Fig. 2 (2 times)
E5 G5 A5 B♭5 E5 G5 A5 B♭5
8va
loco
Gtr. 3
E5 G5 A5 B♭5 A5 G5
* w/ echo repeats
Gtr. 1
Outro
Gtr. 1: w/ Riff C
Gtr. 3
E5
mf
** Vol. swell
G5 A5
Good - bye a thou - sand
Gtr. 3
fdbk.
fdbk.
Gtr. 1
Riff J
End Riff J
P.M.


Gtr. 1: w/ Riff C
E5
times.
Spoken (female): You'll always have a special place in my heart. You know that.
It's
Gtr. 3
P.H.
pitch: A G#
D E D
Gtr. 1: w/ Riff J
G5 A5
just I can't be with you anymore, it's over.
Good - bye a thou - sand
8va
loco
P.H.
E5
G5 A5
times.
Spoken (female): Things may not work out with him.
Uh, good - bye a thou - sand
8va
Gtr. 3
Gtr. 1
Riff K
End Riff K
P.M.

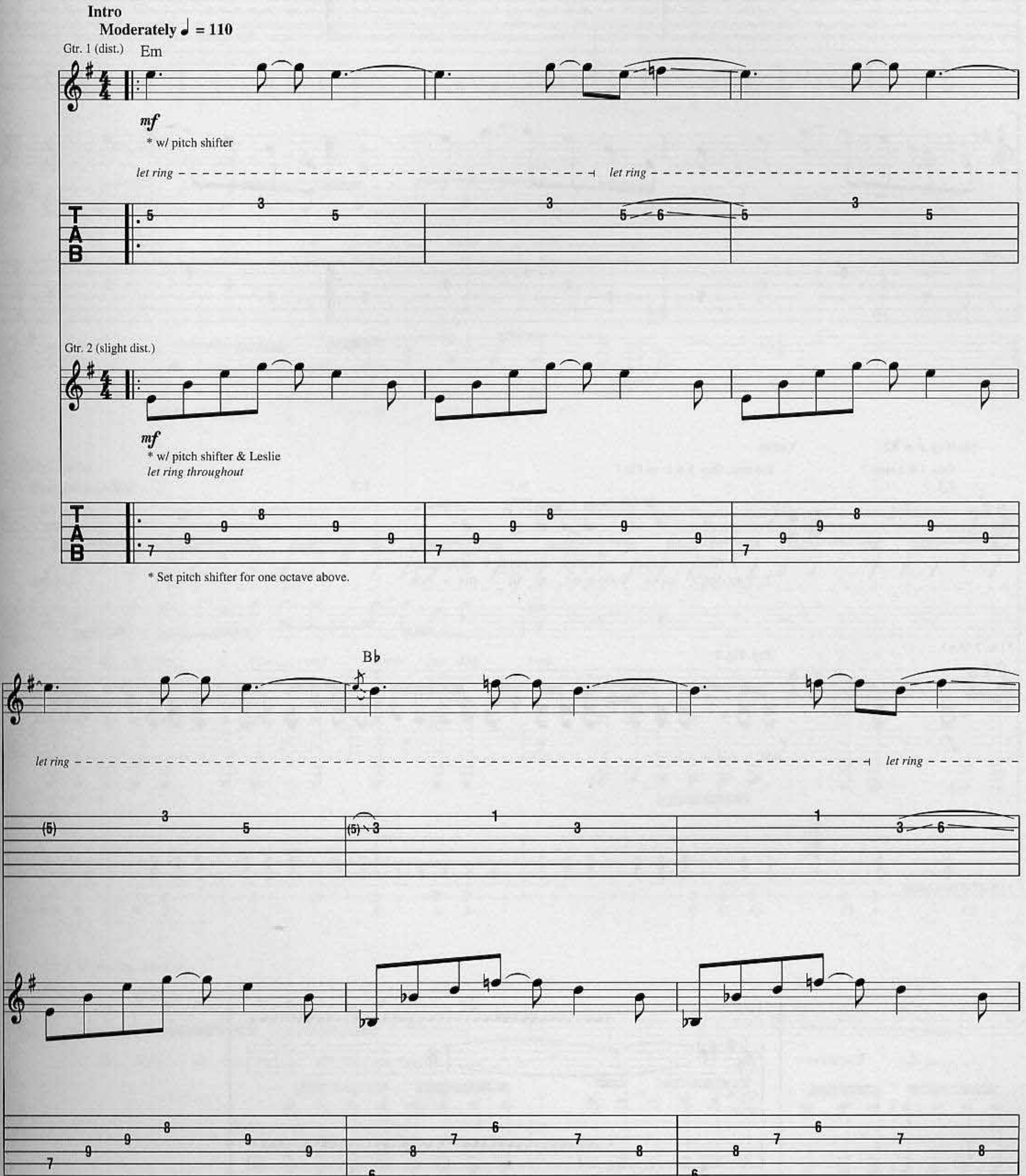

Gtr. 1: w/ Riff K (2 3/4 times)
E5
G5
A5
times.
Spoken (female): And if they don't...
Uh, good - bye
a thou - sand
Gtr. 3
8va
loco
let ring
E5
times.
Spoken (female): Then I'll certainly call you.
Uh, good - bye
8va
G5
A5
E5
a thou - sand
times.
Spoken (female): You mean a lot to me.
8va
loco
Gtr. 3 tacet
G5
A5
B♭5
A5
G5
E5
(Phone)
8 sec.
I still really wanna be friends with you.
I love you like you're my brother.
Gtr. 1
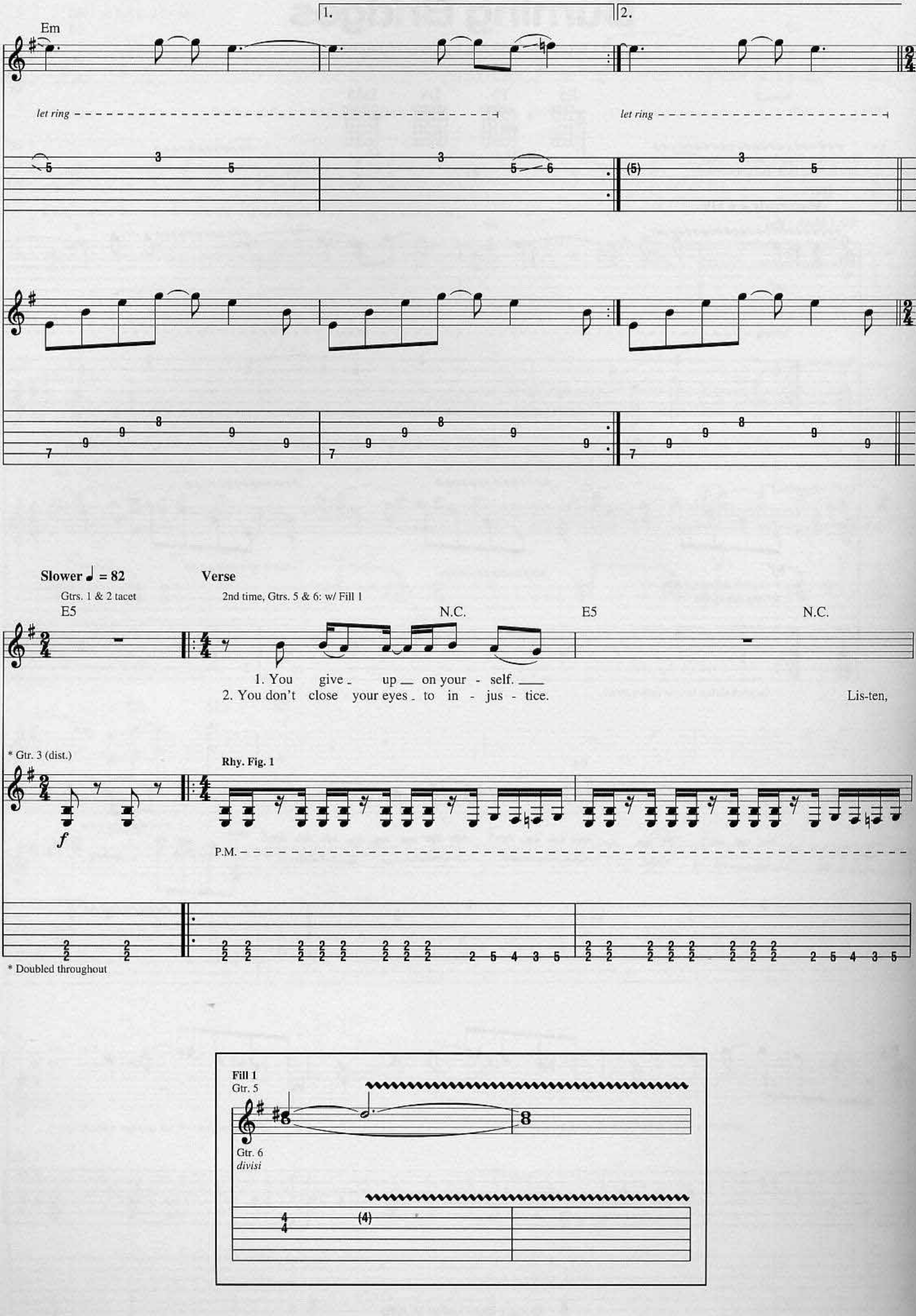
Burning Bridges
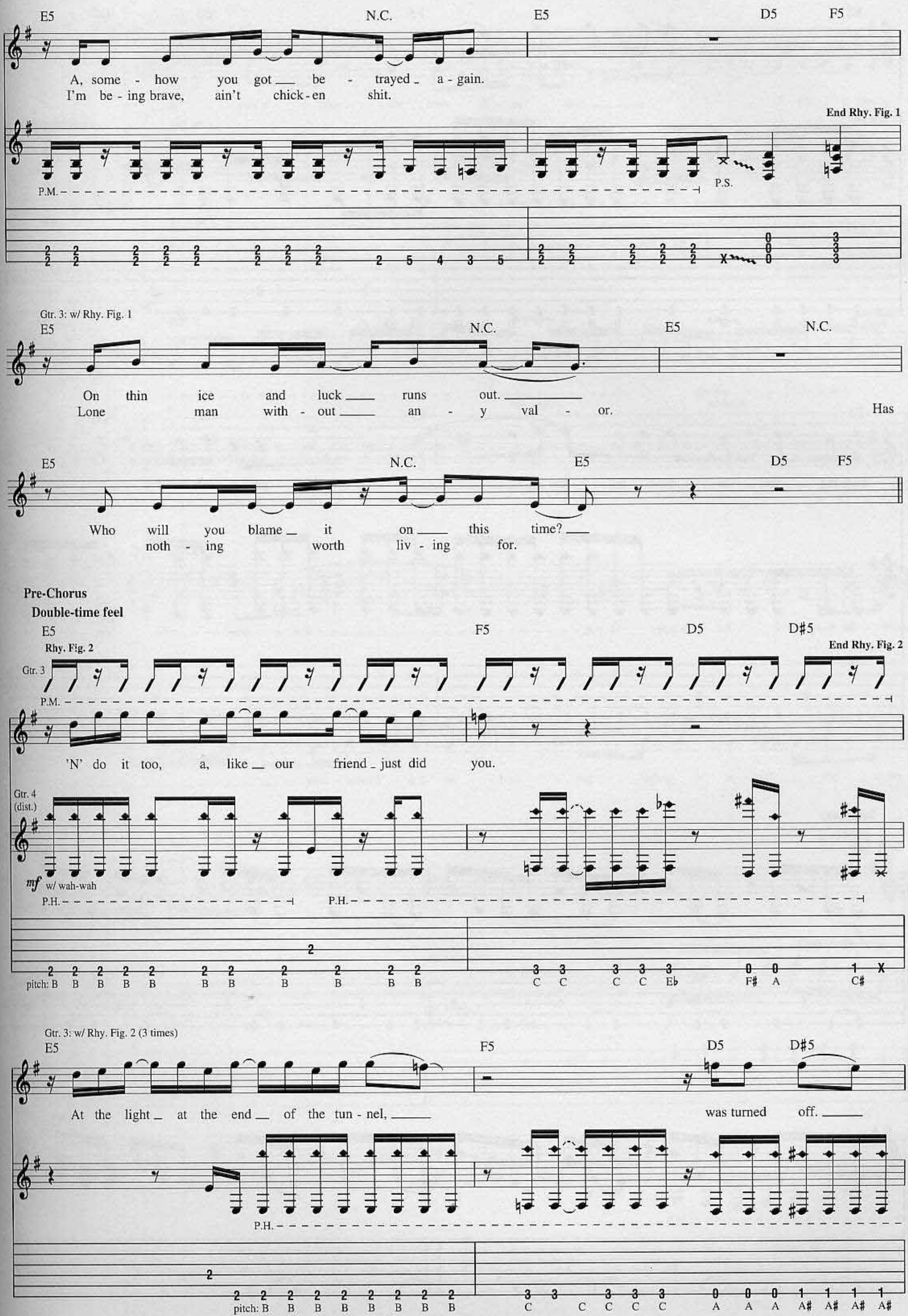
Words and Music by Dave Mustaine



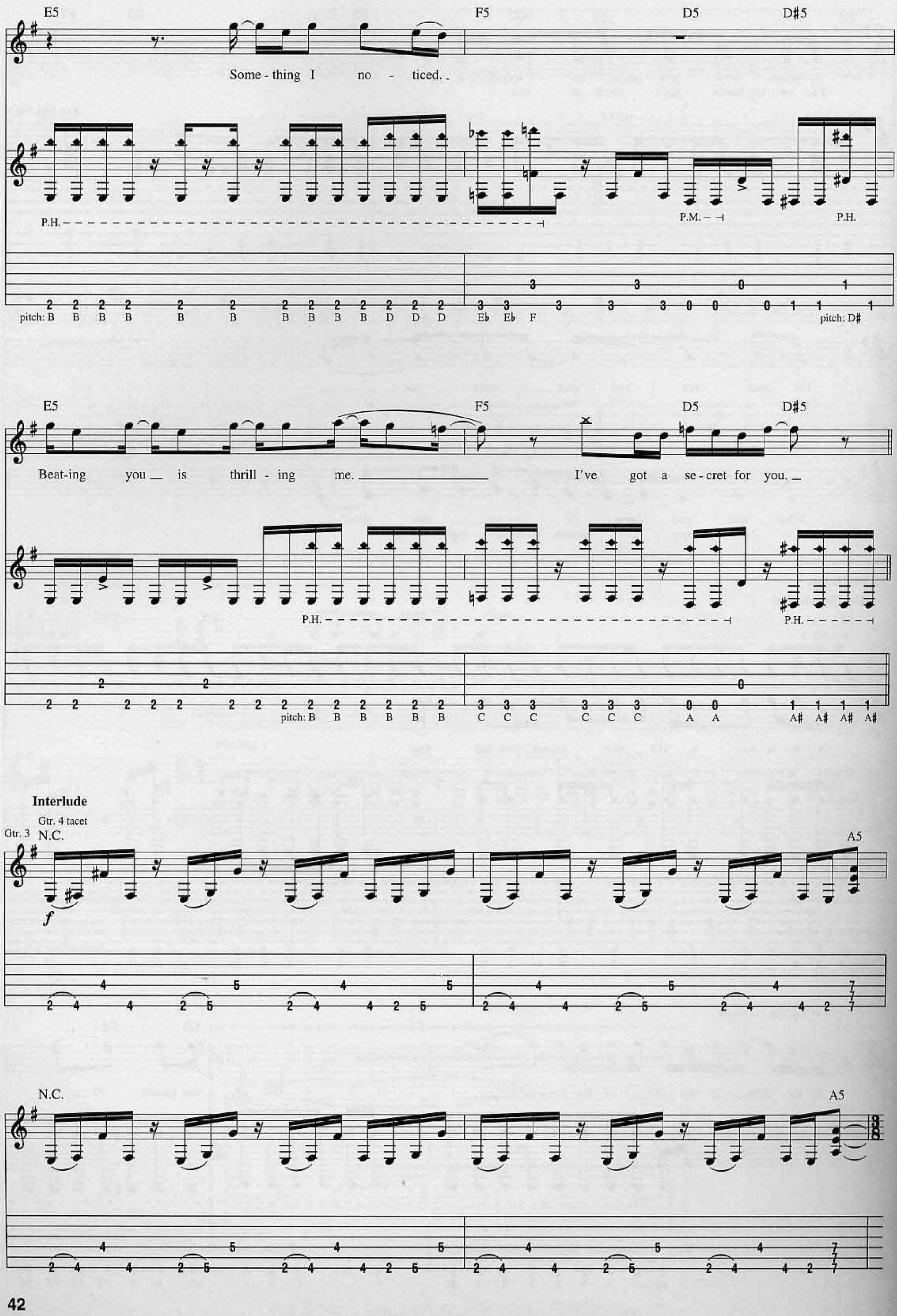
Gtrs. 3 & 4: Drop D tuning:
(low to high) D–A–D–G–B–E
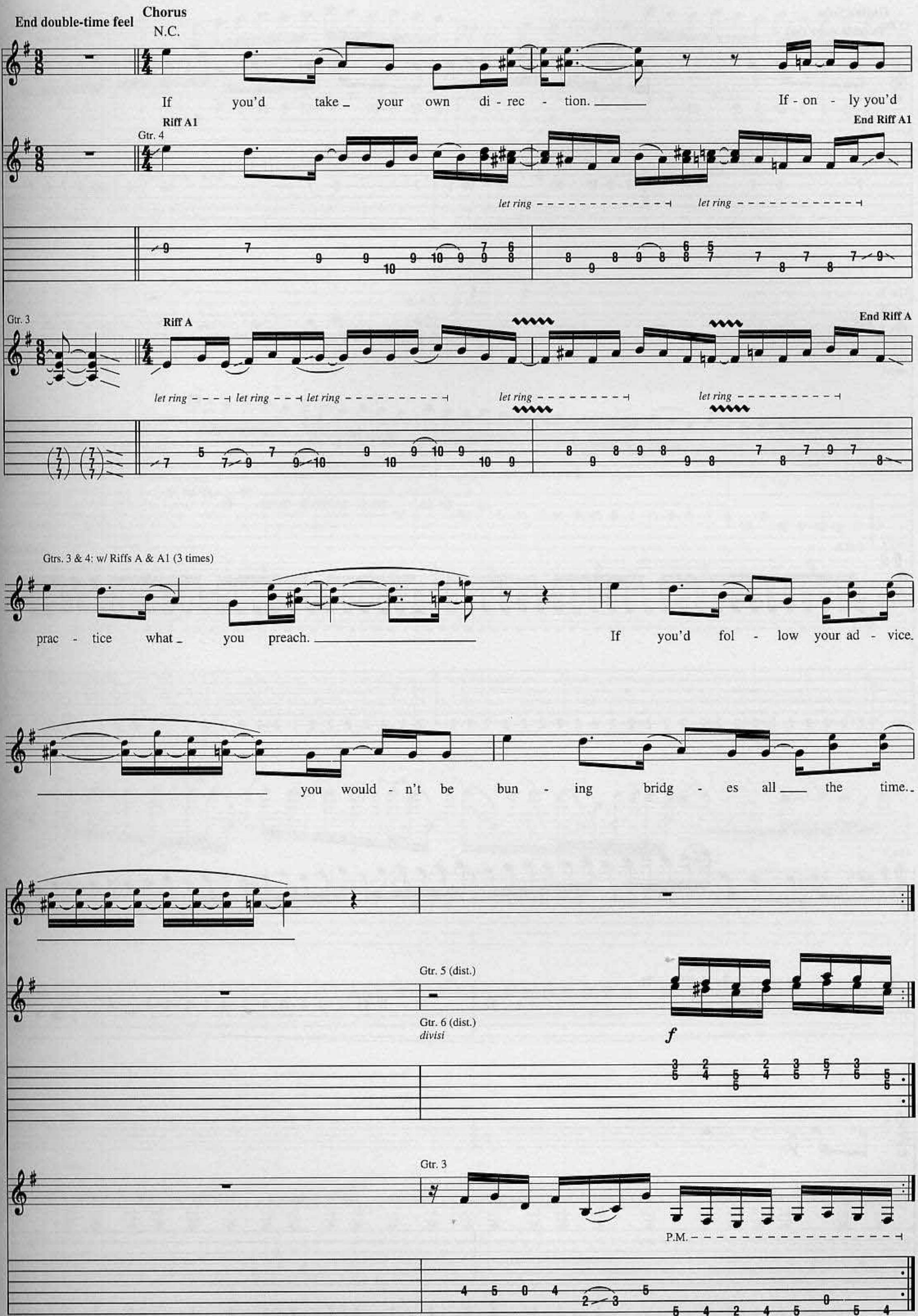



1.
2.
Em
let ring
let ring
Slower ♩ = 82
Verse
Gtrs. 1 & 2 tacet
2nd time, Gtrs. 5 & 6: w/ Fill 1
E5
N.C.
E5
N.C.
1. You give up on your - self.
2. You don't close your eyes to in - jus - tice.
Lis-ten,
* Gtr. 3 (dist.)
Rhy. Fig. 1
f
P.M.
* Doubled throughout
Fill 1
Gtr. 5
Gtr. 6
divisi
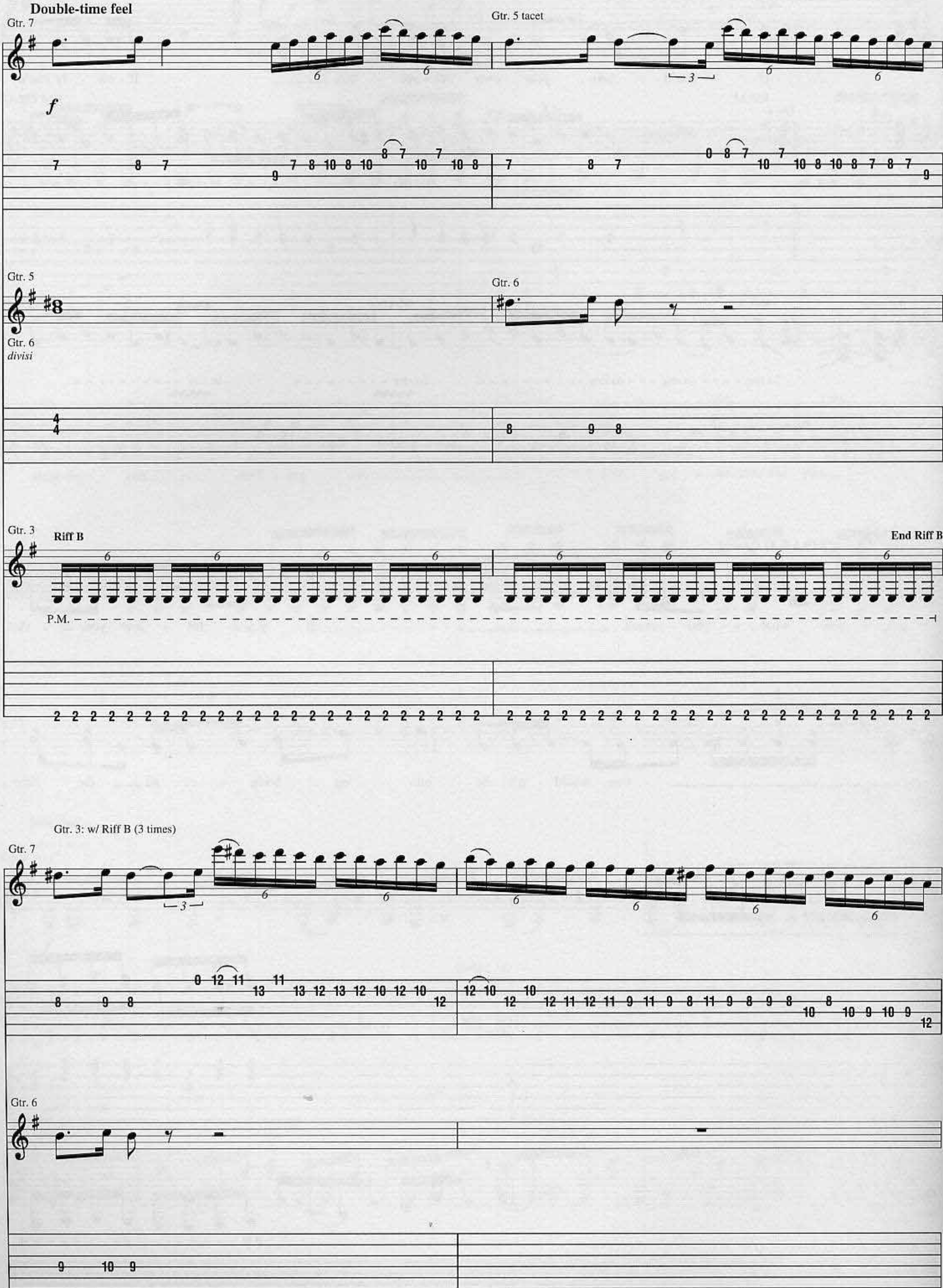


E5 N.C. E5 D5 F5
A, some - how you got be - trayed a - gain.
I'm be - ing brave, ain't chick - en shit.
End Rhy. Fig. 1
P.M.
P.S.
Gtr. 3: w/ Rhy. Fig. 1
E5 N.C. E5 N.C.
On thin ice and luck runs out.
Lone man with - out an - y val - or. Has
E5 N.C. E5 D5 F5
Who will you blame it on this time?
noth - ing worth liv - ing for.
Pre-Chorus
Double-time feel
E5 F5 D5 D#5
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 3
P.M.
'N' do it too, a, like our friend just did you.
Gtr. 4
(dist.)
mf w/ wah-wah
P.H.
P.H.
pitch: B B B B B B B B B B B
C C C C Eb F# A C#
Gtr. 3: w/ Rhy. Fig. 2 (3 times)
E5 F5 D5 D#5
At the light at the end of the tun - nel, was turned off.
P.H.
pitch: B B B B B B B B B B
C C C C C A A A A# A# A# A#
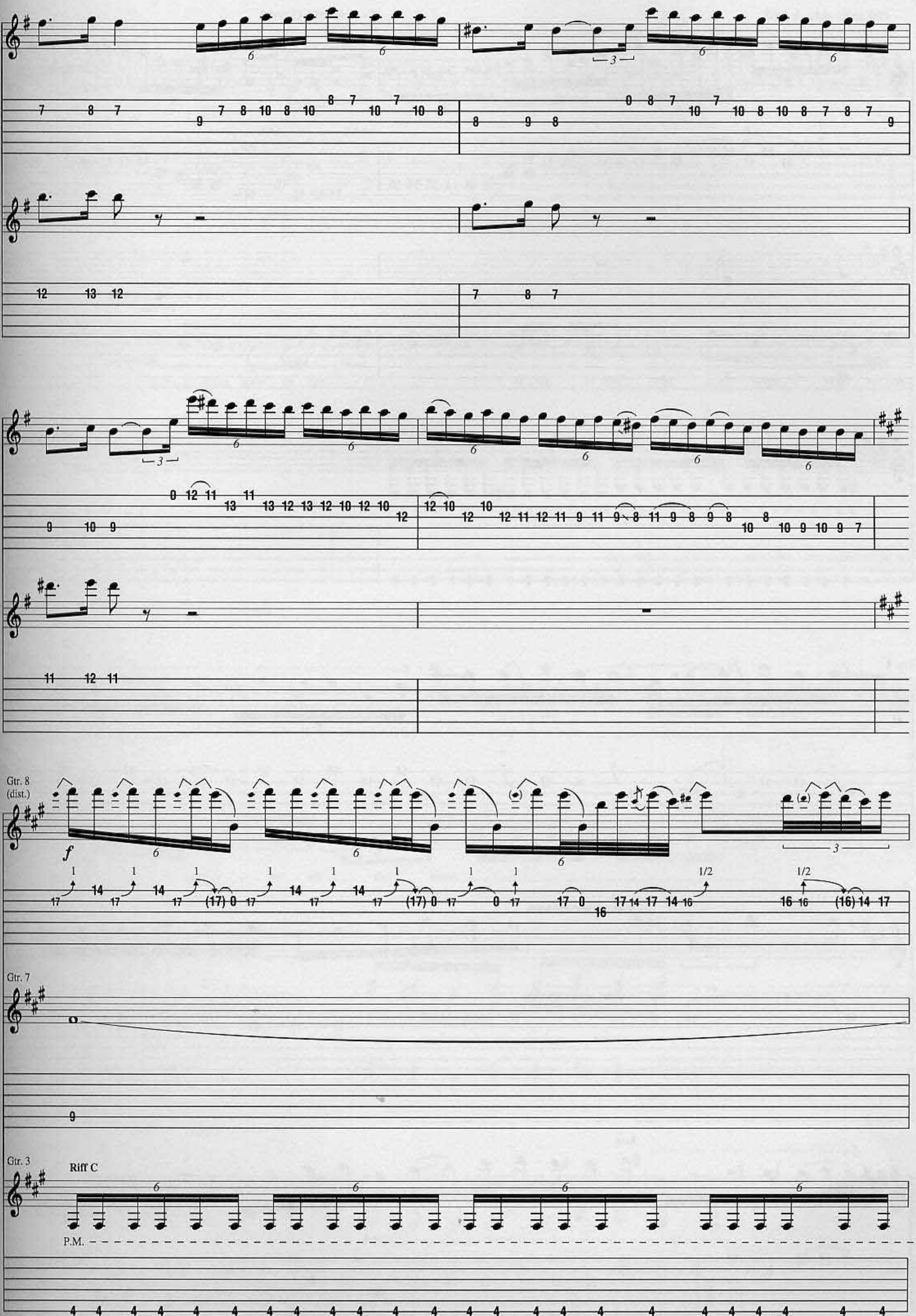

E5 F5 D5 D#5
Some - thing I no - ticed. .
P.H.
P.M.
P.H.
pitch: B B B B B B B B B B D D D Eb Eb F
pitch: D#
E5 F5 D5 D#5
Beat-ing you is thrill - ing me. I've got a se - cret for you.
P.H.
P.H.
pitch: B B B B B B C C C C C C A A A# A# A# A#
Interlude
Gtr. 4 tacet
Gtr. 3
N.C.
A5
f
N.C.
A5
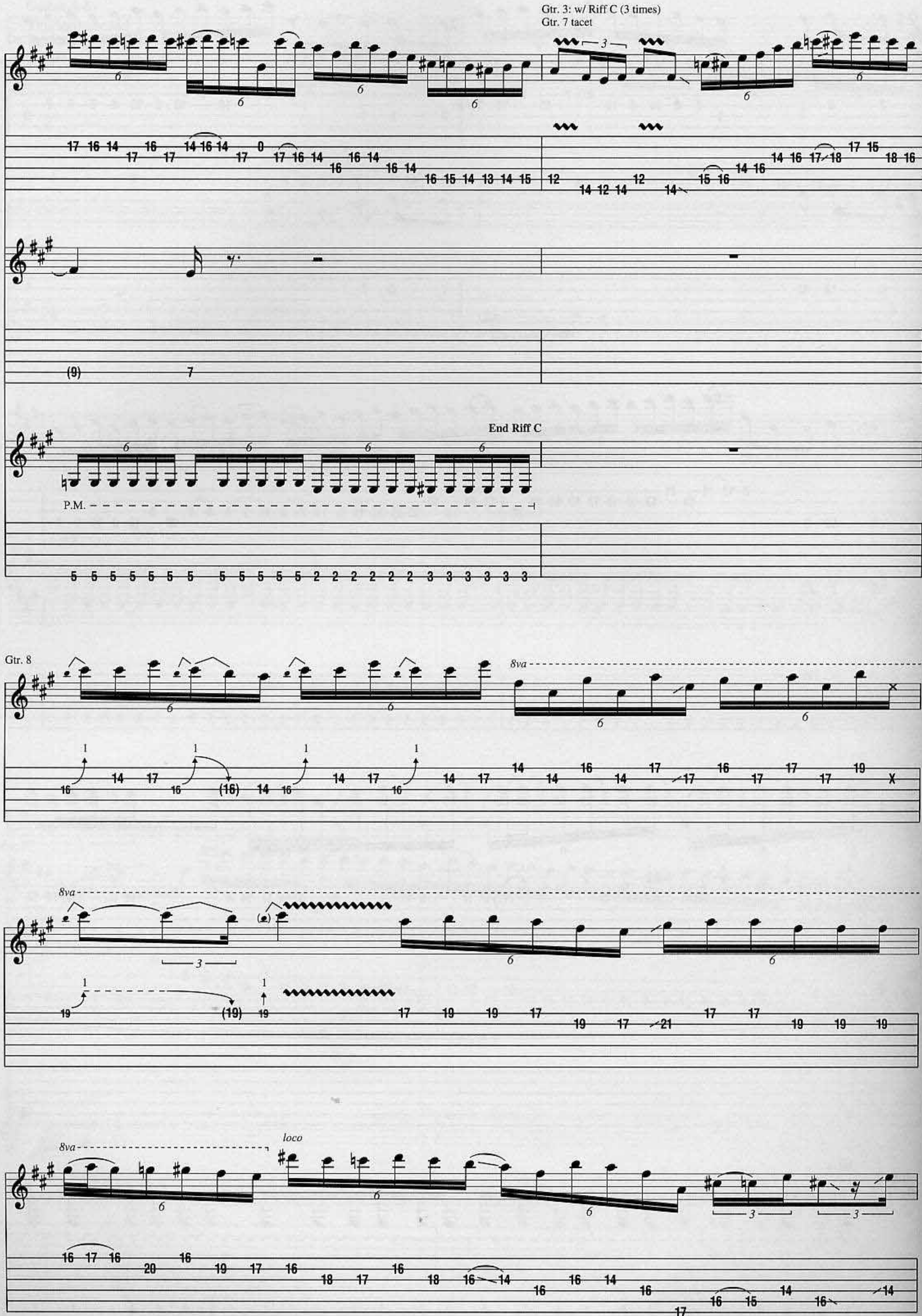

End double-time feel
Chorus
N.C.
If you'd take your own di - rec - tion.
If - on - ly you'd
Riff A1
Gtr. 4
End Riff A1
let ring
let ring
Gtr. 3
Riff A
End Riff A
let ring
let ring
let ring
let ring
let ring
Gtrs. 3 & 4: w/ Riffs A & A1 (3 times)
prac - tice what you preach.
If you'd fol - low your ad - vice.
you would - n't be bun - ing bridg - es all the time.
Gtr. 5 (dist.)
Gtr. 6 (dist.)
divisi
f
Gtr. 3
P.M.
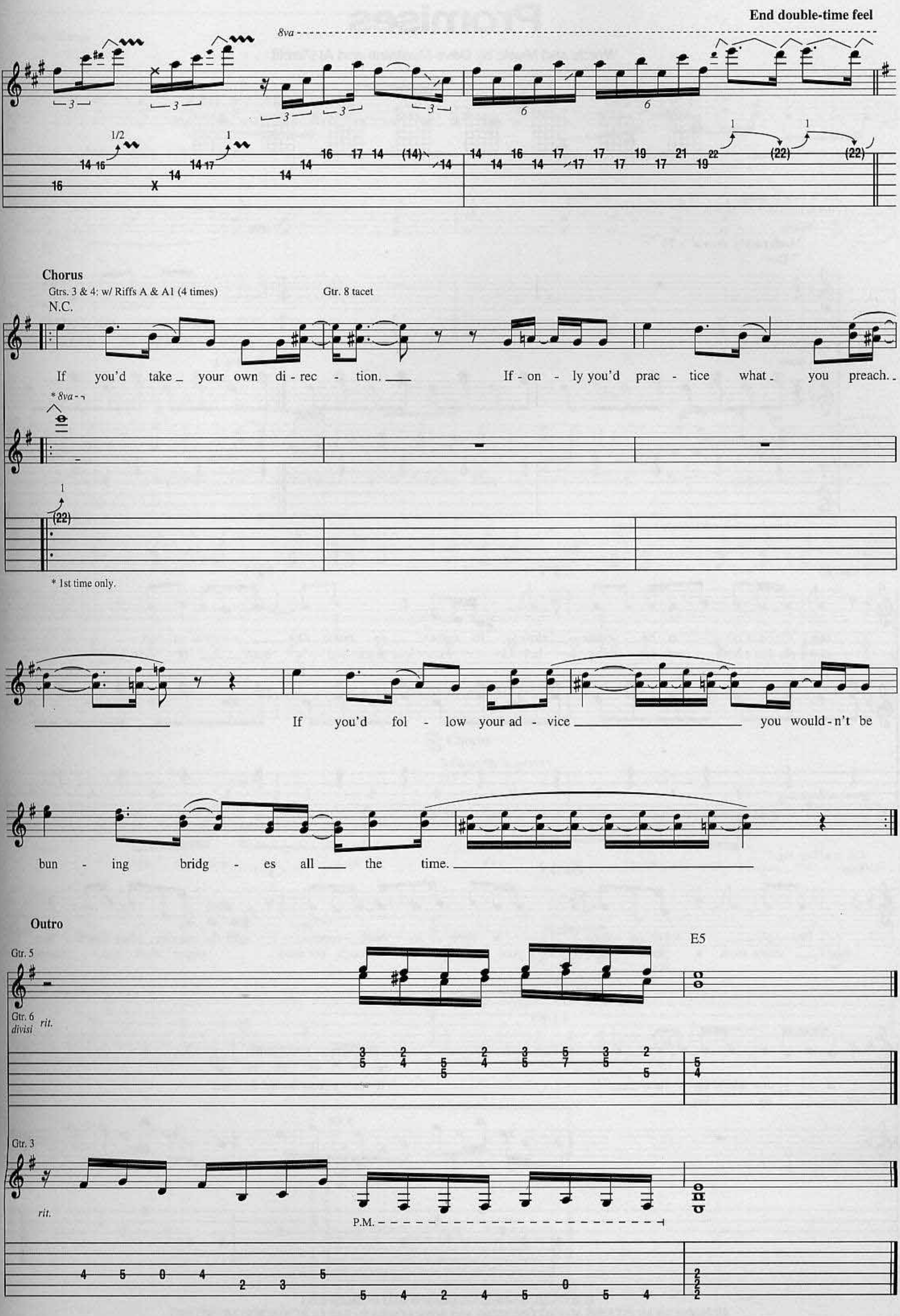
Guitar Solo

Double-time feel
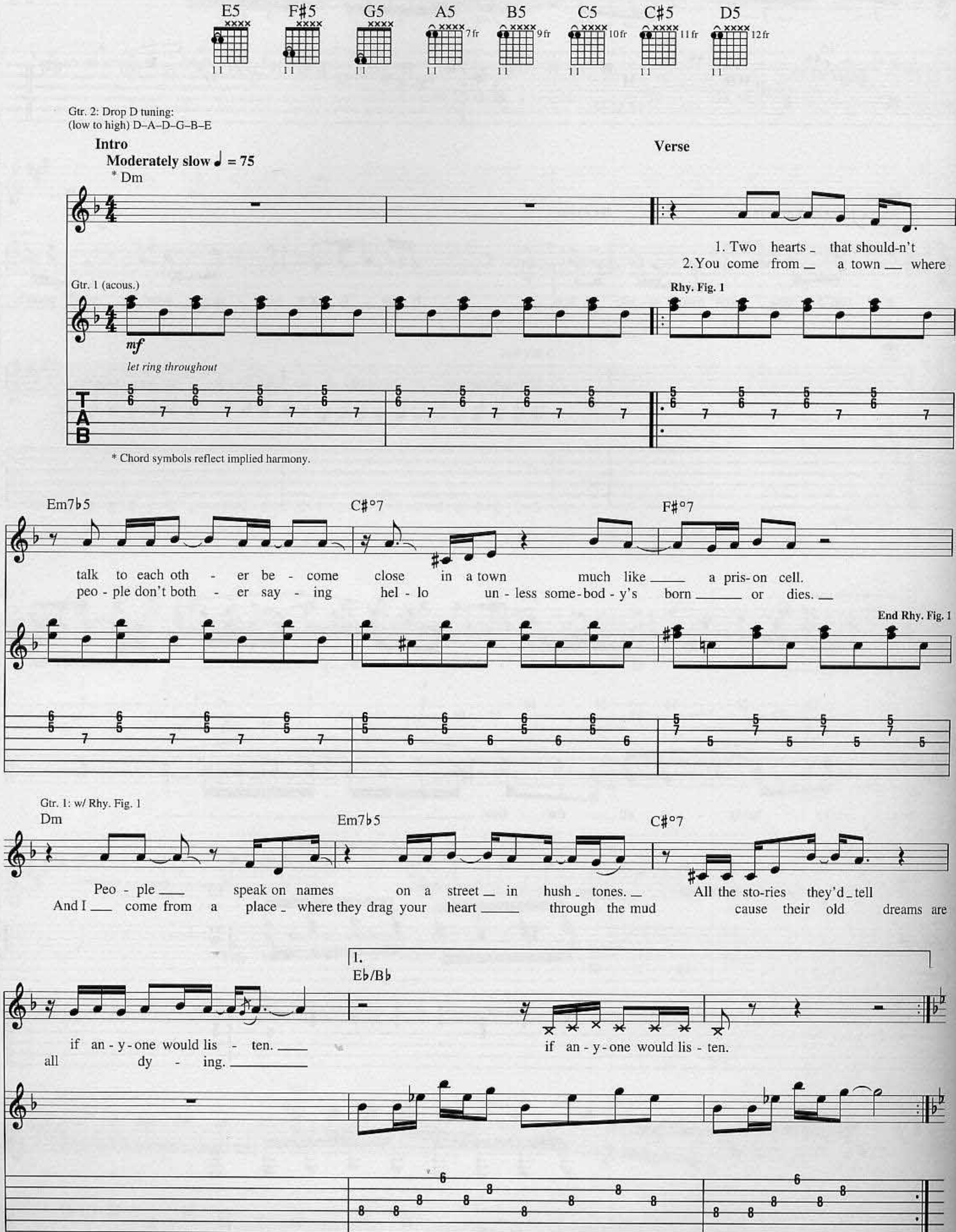



Gtr. 8
(dist.)
Gtr. 7
Gtr. 3
Riff C
P.M.
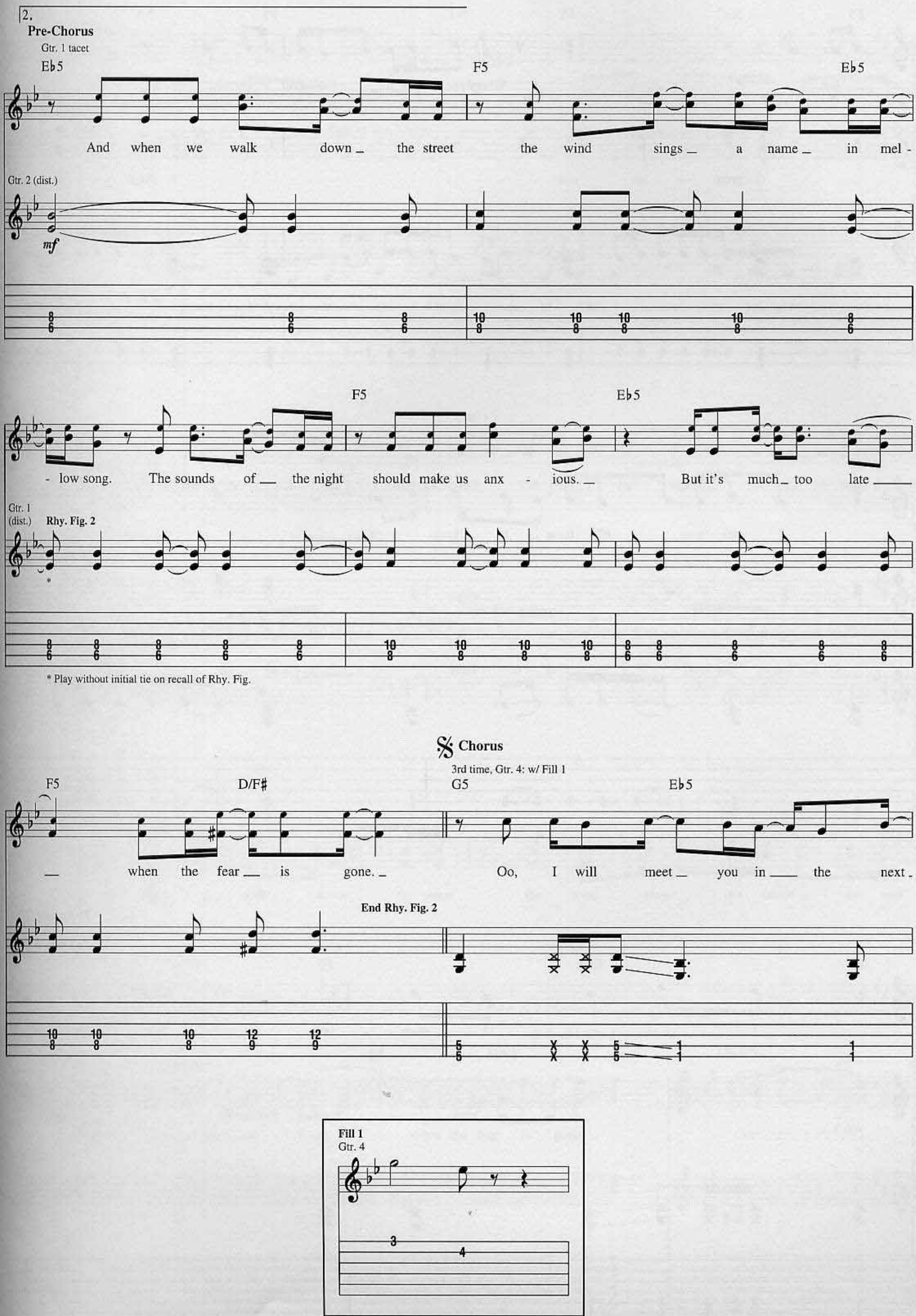

Gtr. 3: w/ Riff C (3 times)
Gtr. 7 tacet
End Riff C
P.M.
Gtr. 8
8va
loco
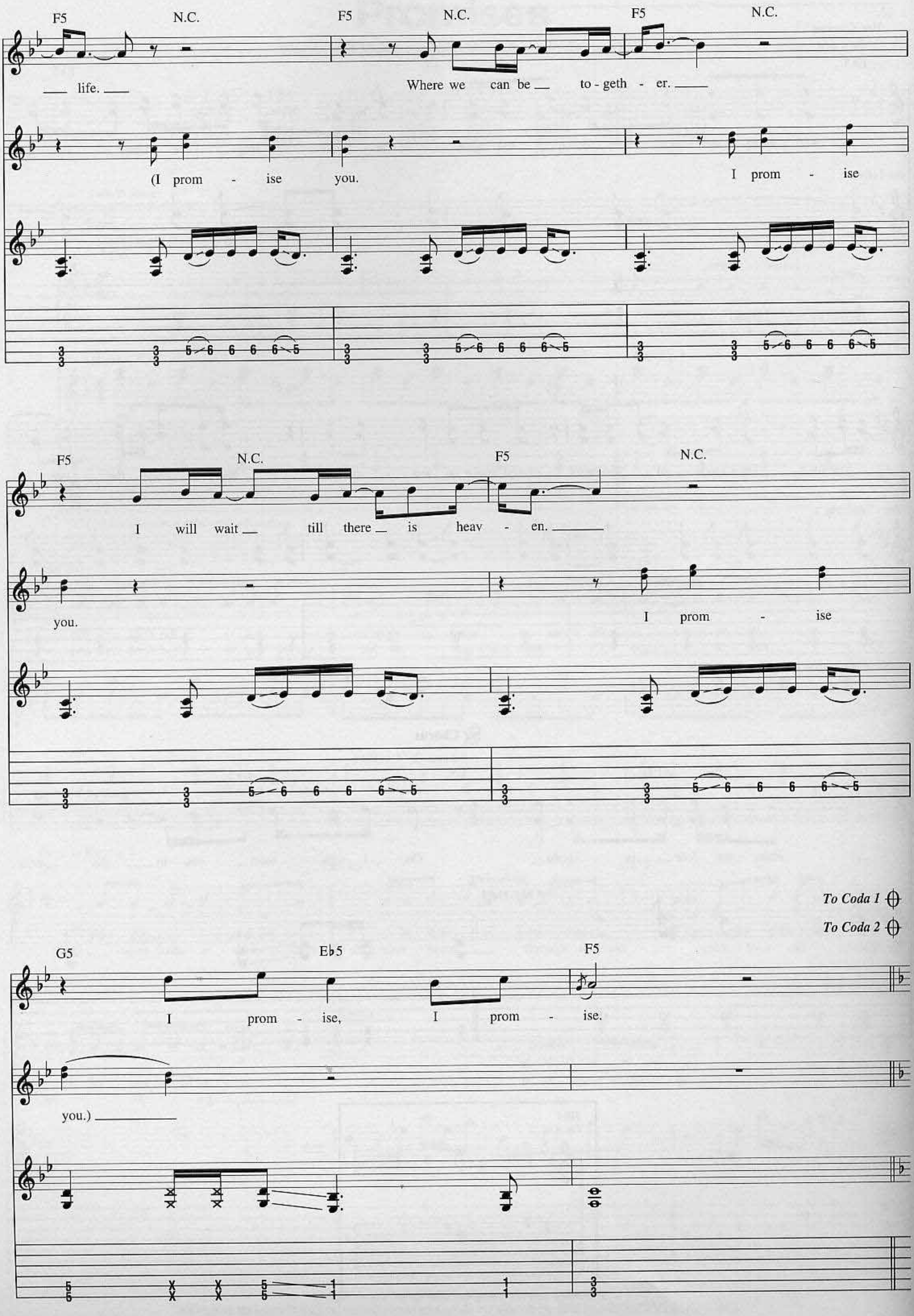

End double-time feel
8va
Chorus
Gtrs. 3 & 4: w/ Riffs A & A1 (4 times)
Gtr. 8 tacet
N.C.
If you'd take your own di - rec - tion. If - on - ly you'd prac - tice what you preach.
* 8va
* 1st time only.
If you'd fol - low your ad - vice you would - n't be
bun - ing bridg - es all the time.
Outro
Gtr. 5
E5
Gtr. 6 divisi
rit.
Gtr. 3
rit.
P.M.
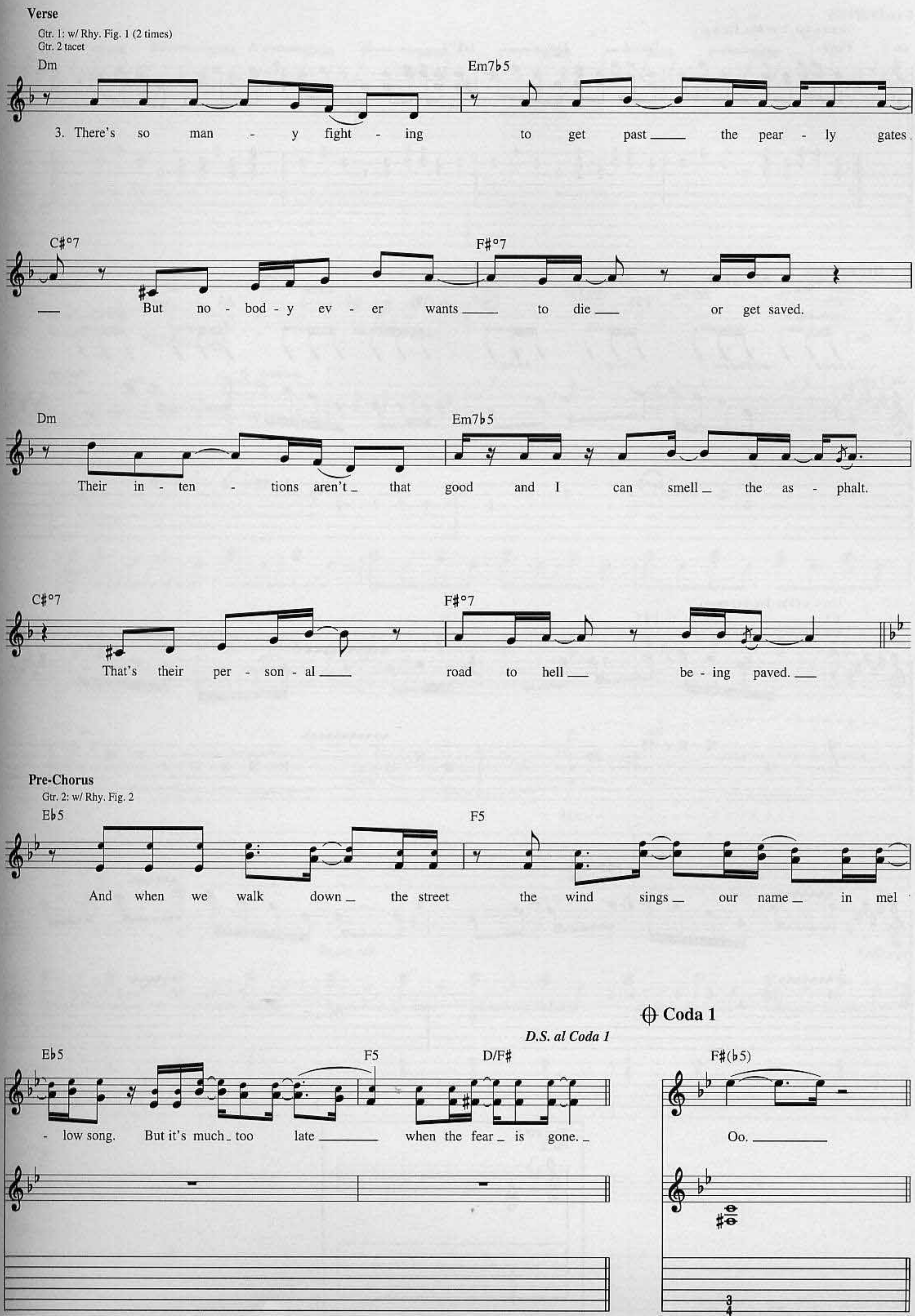
Promises
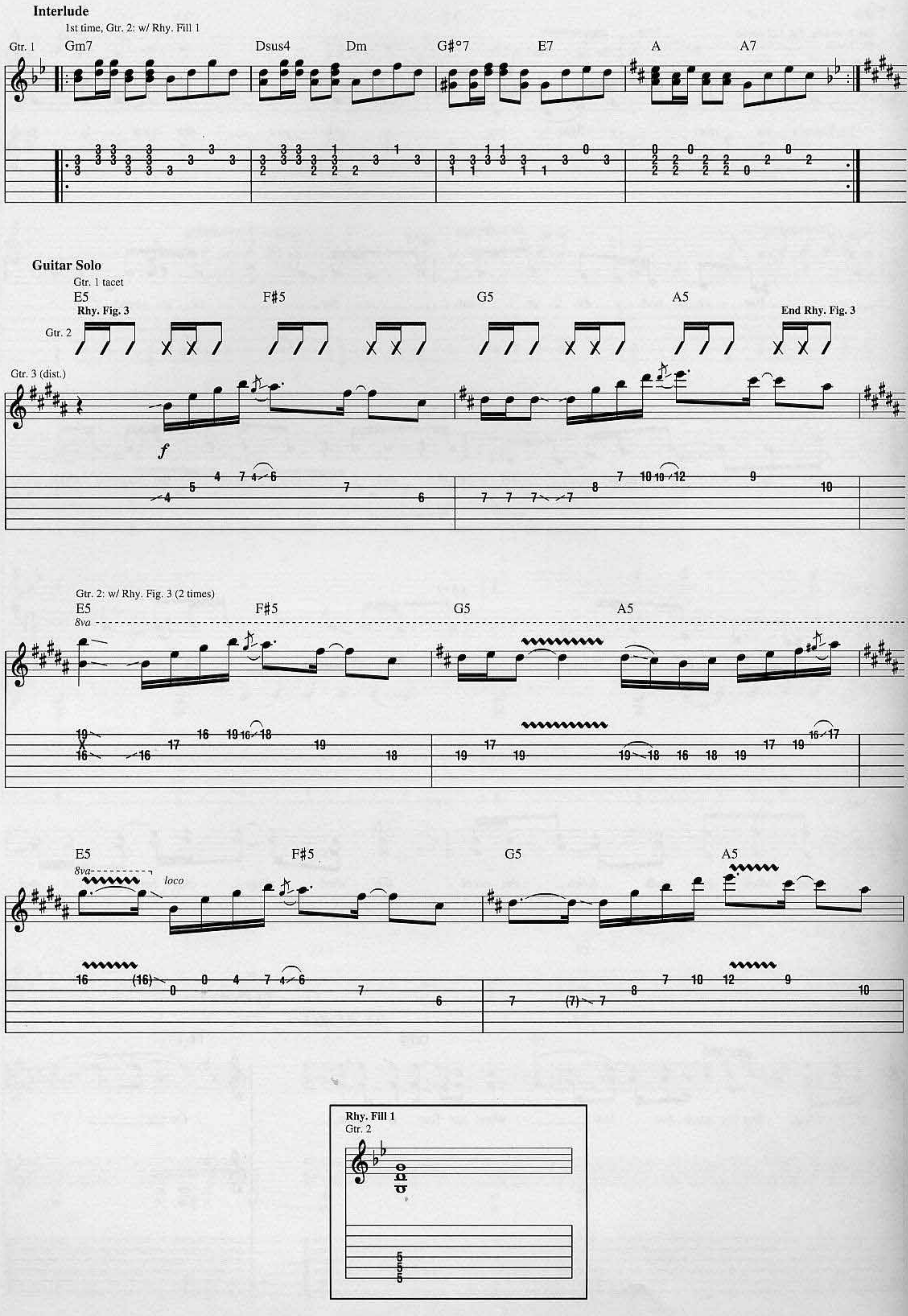
Words and Music by Dave Mustaine and Al Pitrelli
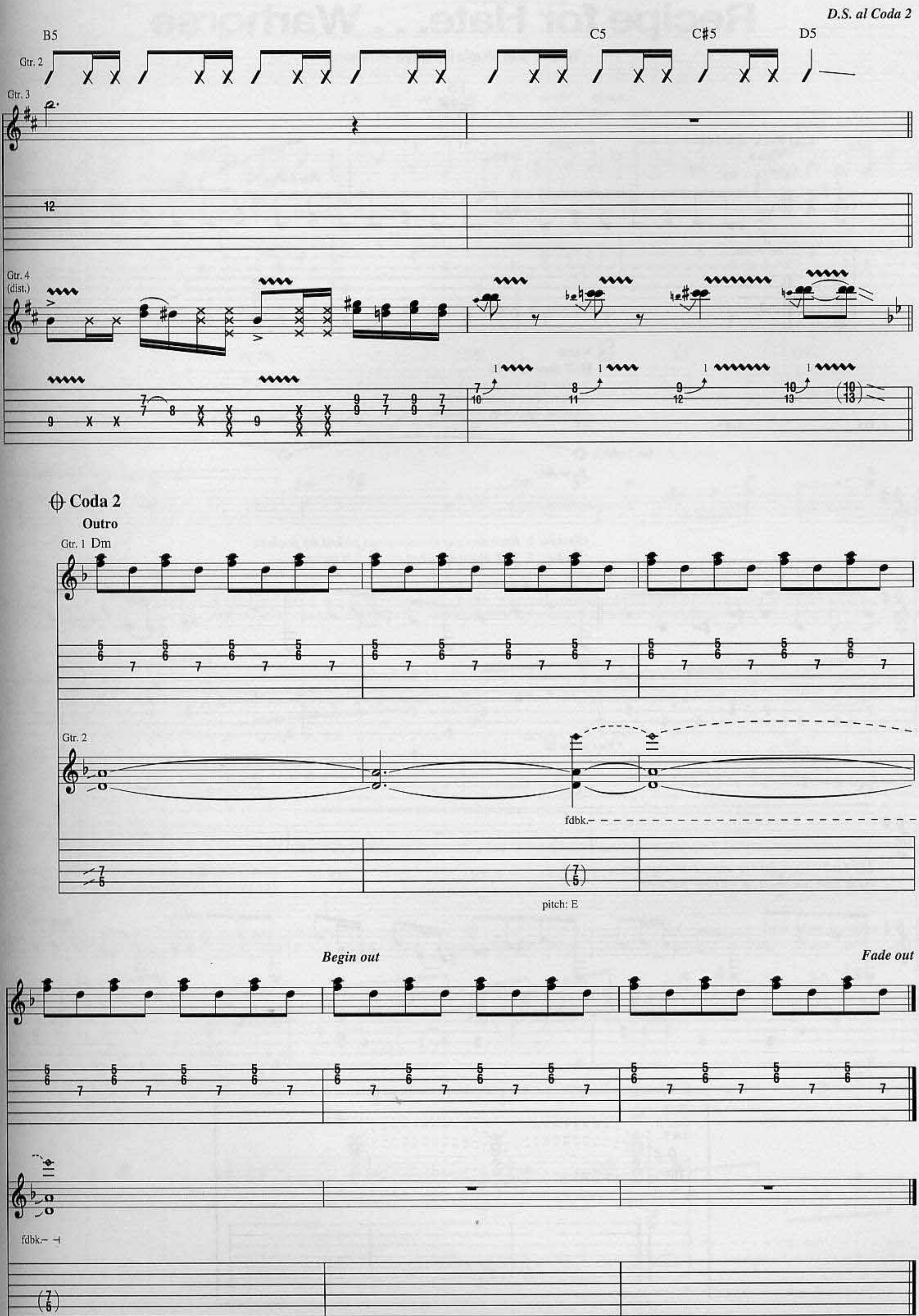



2.
Pre-Chorus
Gtr. 1 tacet
Eb5 F5 Eb5
And when we walk down the street the wind sings a name in mel-
Gtr. 2 (dist.)
mf
F5 Eb5
low song. The sounds of the night should make us anx - ious. But it's much too late
Gtr. 1 (dist.) Rhy. Fig. 2
* Play without initial tie on recall of Rhy. Fig.
Chorus
3rd time, Gtr. 4: w/ Fill 1
F5 D/F# G5 Eb5
when the fear is gone. Oo, I will meet you in the next
End Rhy. Fig. 2
Fill 1
Gtr. 4


F5 N.C. F5 N.C. F5 N.C.
life. Where we can be to - geth - er.
(I prom - ise you. I prom - ise
F5 N.C. F5 N.C.
I will wait till there is heav - en.
you. I prom - ise
To Coda 1
To Coda 2
G5 Eb5 F5
I prom - ise, I prom - ise.
you.)


Verse
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2 tacet
Dm
Em7♭5
3. There's so man - y fight - ing to get past the pear - ly gates.
C#°7
F#°7
But no - bod - y ev - er wants to die or get saved.
Dm
Em7♭5
Their in - ten - tions aren't that good and I can smell the as - phalt.
C#°7
F#°7
That's their per - son - al road to hell be - ing paved.
Pre-Chorus
Gtr. 2: w/ Rhy. Fig. 2
E♭5
F5
And when we walk down the street the wind sings our name in mel
E♭5
F5
D/F#
D.S. al Coda 1
Coda 1
F#(♭5)
- low song. But it's much too late when the fear is gone.
Oo.

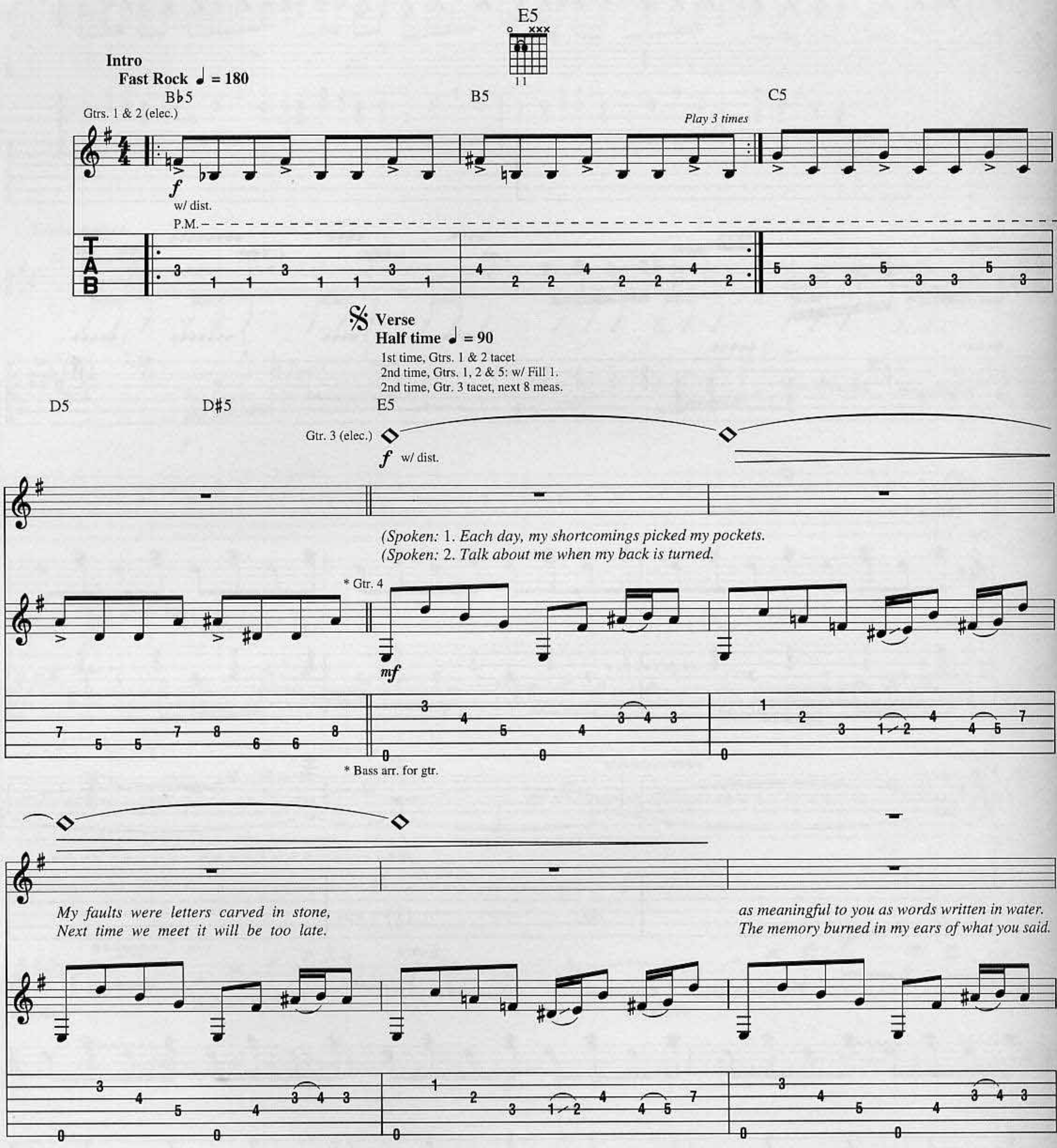

Interlude
1st time, Gtr. 2: w/ Rhy. Fill 1
Gtr. 1
Gm7
Dsus4
Dm
G#°7
E7
A
A7
Guitar Solo
Gtr. 1 tacet
E5
F#5
G5
A5
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 2
Gtr. 3 (dist.)
Gtr. 2: w/ Rhy. Fig. 3 (2 times)
8va
loco
Rhy. Fill 1
Gtr. 2

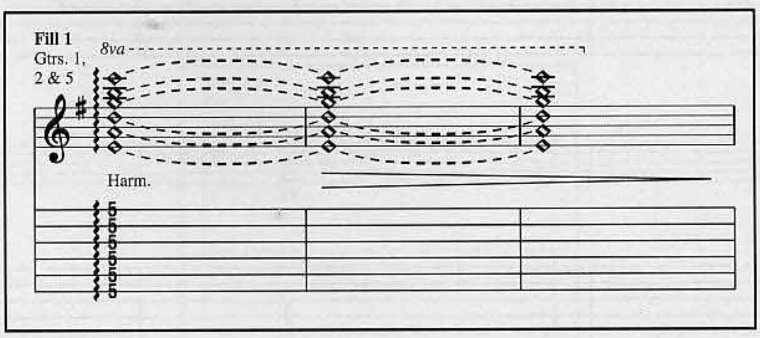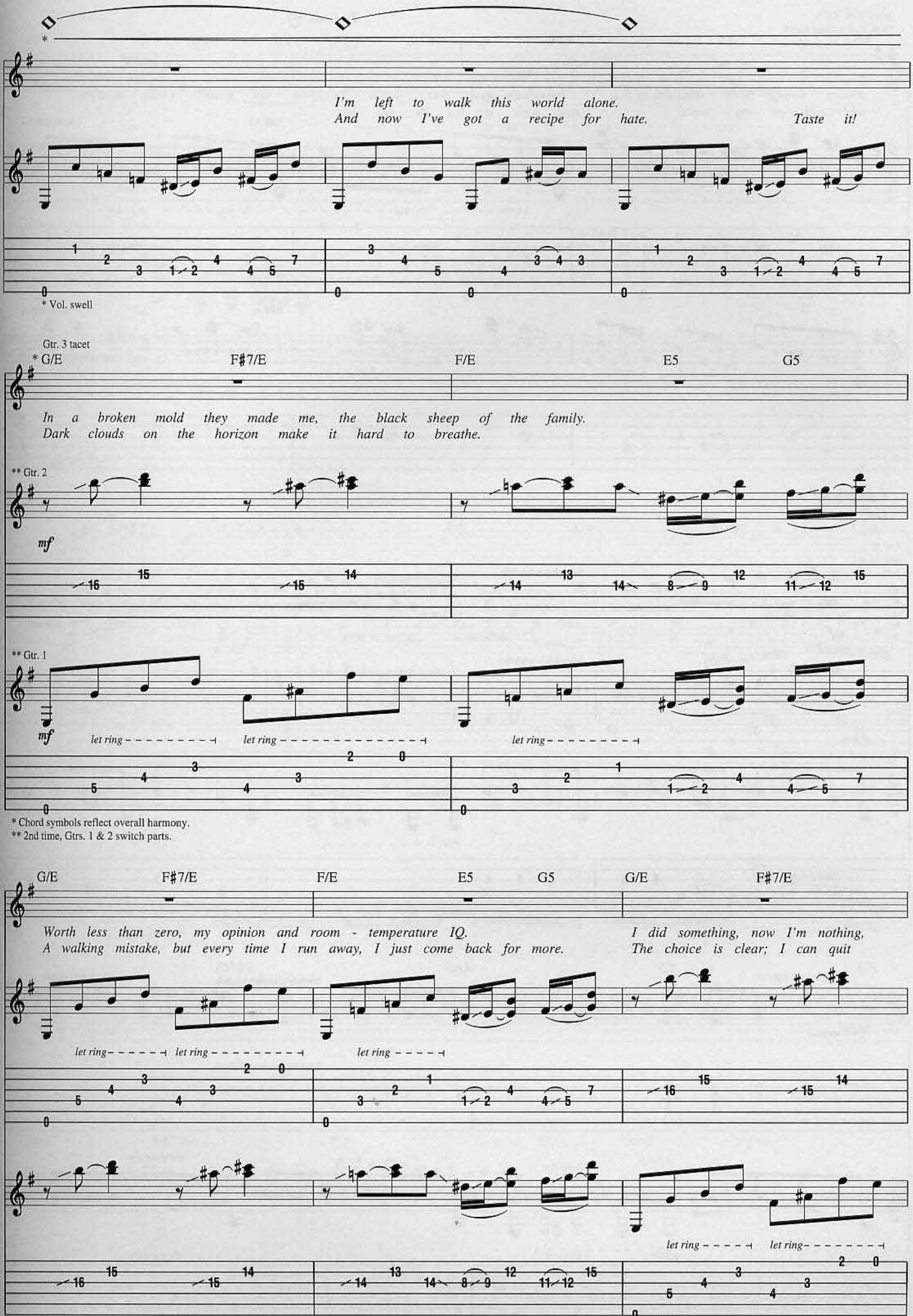


D.S. al Coda 2
B5
C5
C#5
D5
Gtr. 2
Gtr. 3
Gtr. 4 (dist.)
Coda 2
Outro
Gtr. 1 Dm
Gtr. 2
fdbk.
pitch: E
Begin out
Fade out
fdbk.

Recipe for Hate. . . Warhorse
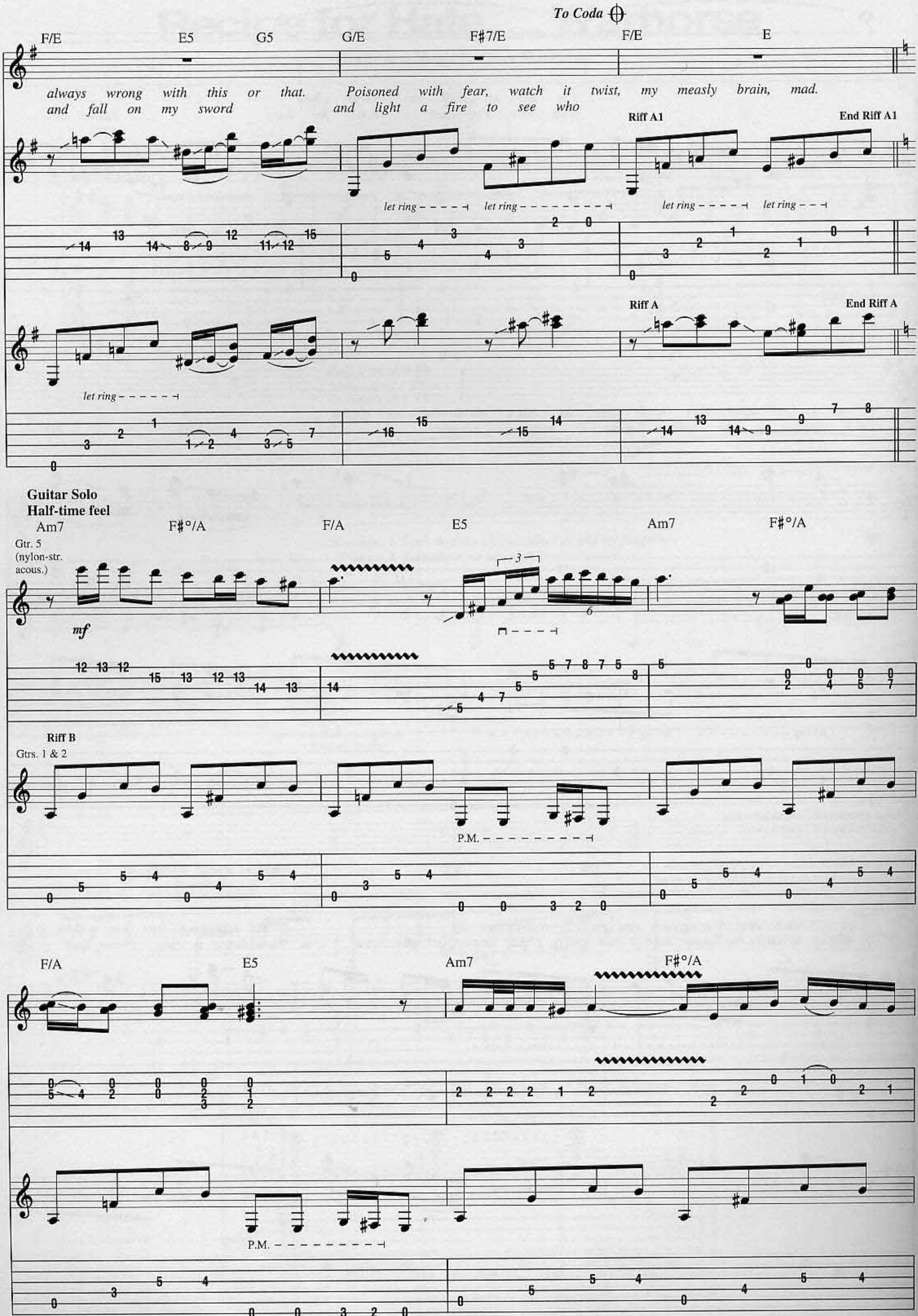
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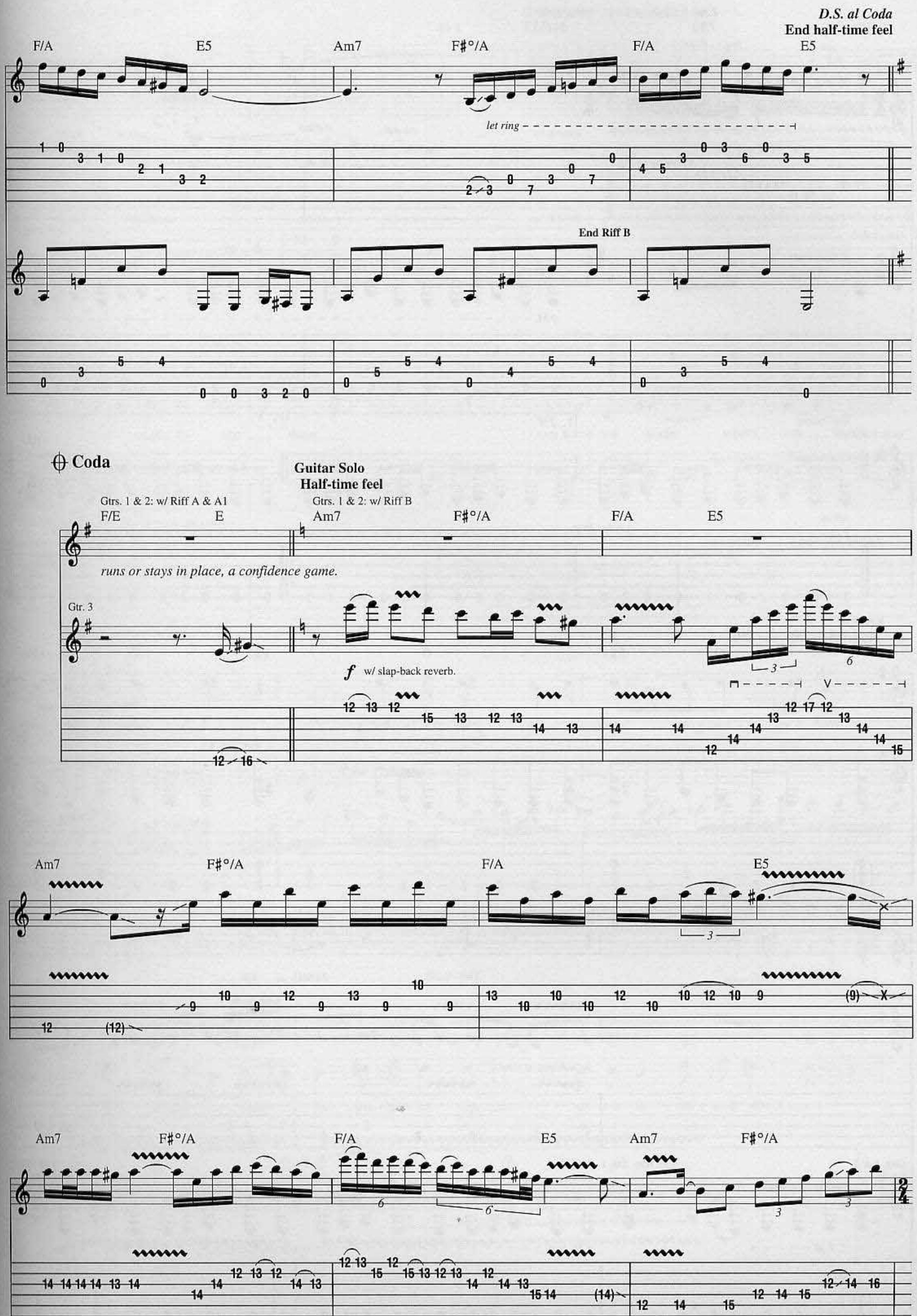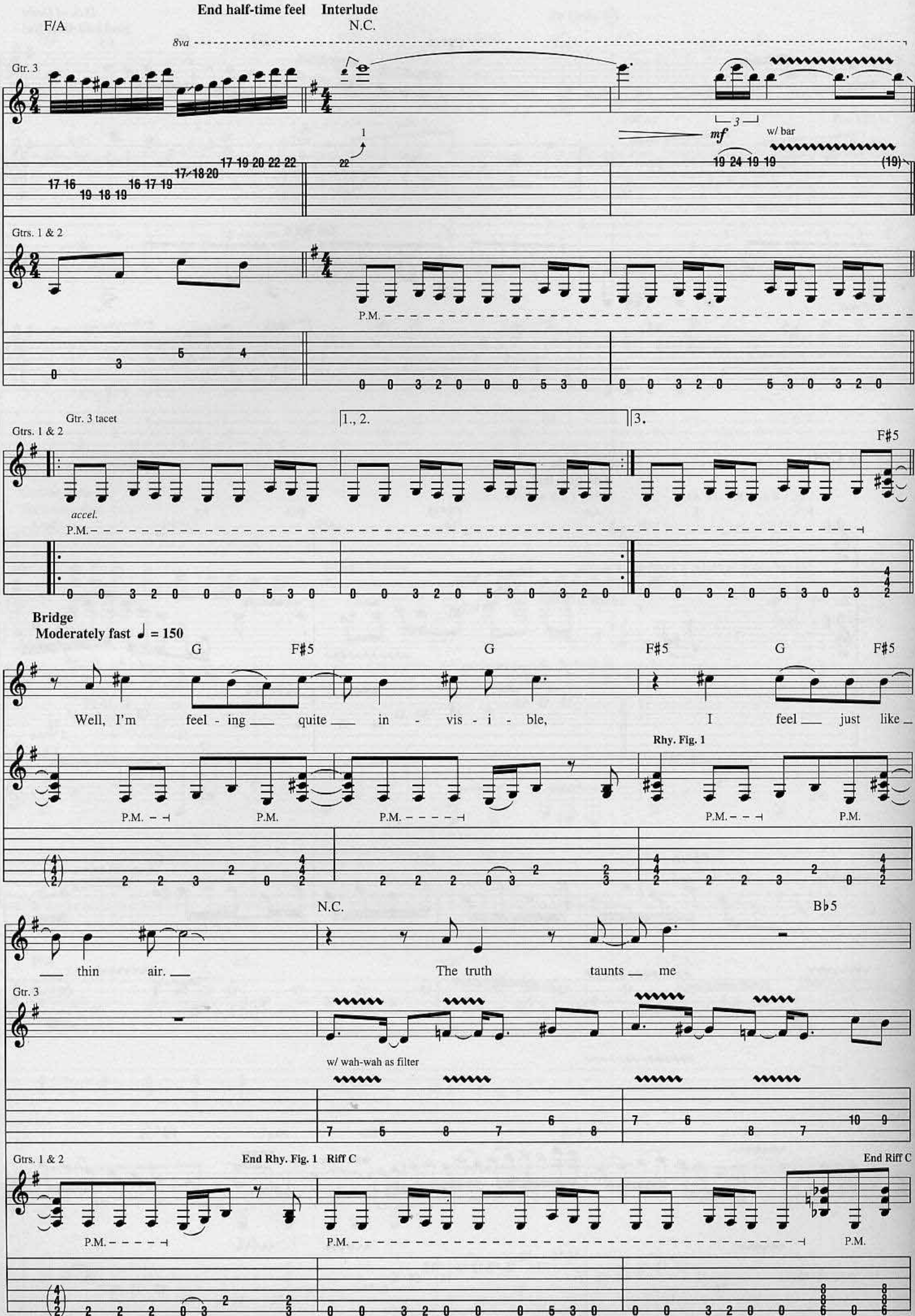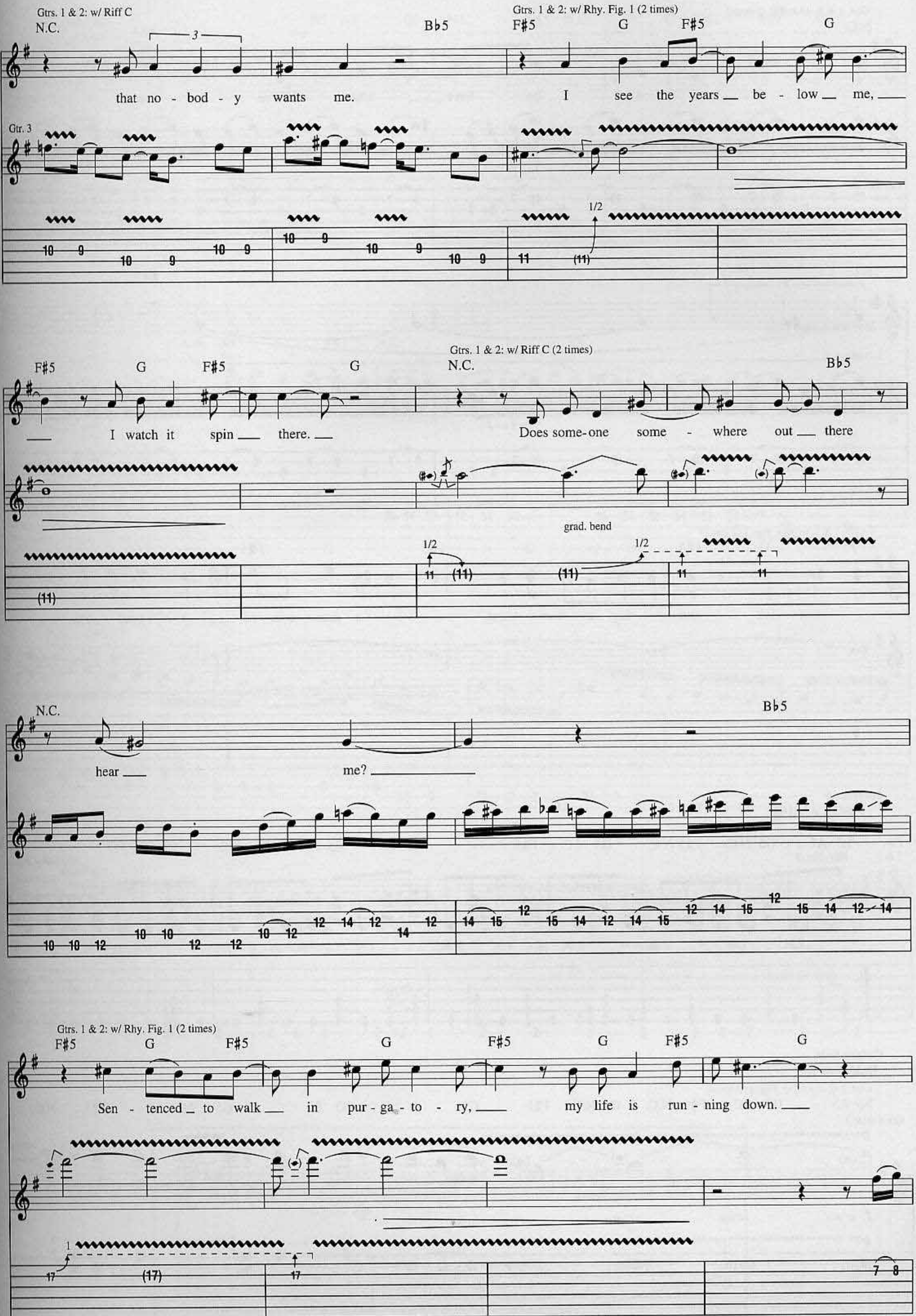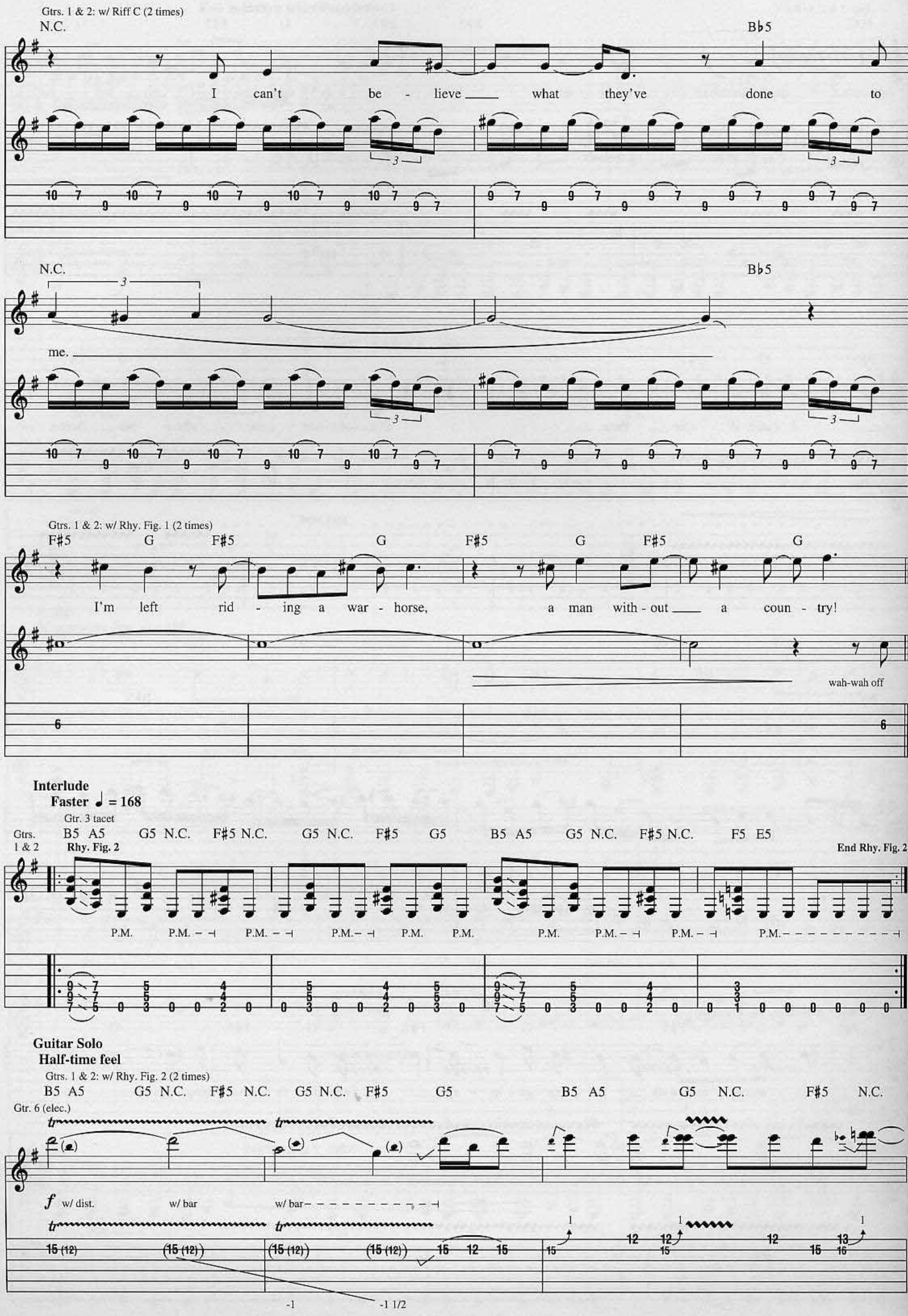






I'm left to walk this world alone.
And now I've got a recipe for hate. Taste it!
* Vol. swell
Gtr. 3 tacet
G/E F#7/E F/E E5 G5
In a broken mold they made me, the black sheep of the family.
Dark clouds on the horizon make it hard to breathe.
** Gtr. 2
mf
** Gtr. 1
mf
let ring
* Chord symbols reflect overall harmony.
** 2nd time, Gtrs. 1 & 2 switch parts.
G/E F#7/E F/E E5 G5 G/E F#7/E
Worth less than zero, my opinion and room - temperature IQ.
A walking mistake, but every time I run away, I just come back for more.
I did something, now I'm nothing,
The choice is clear; I can quit
let ring

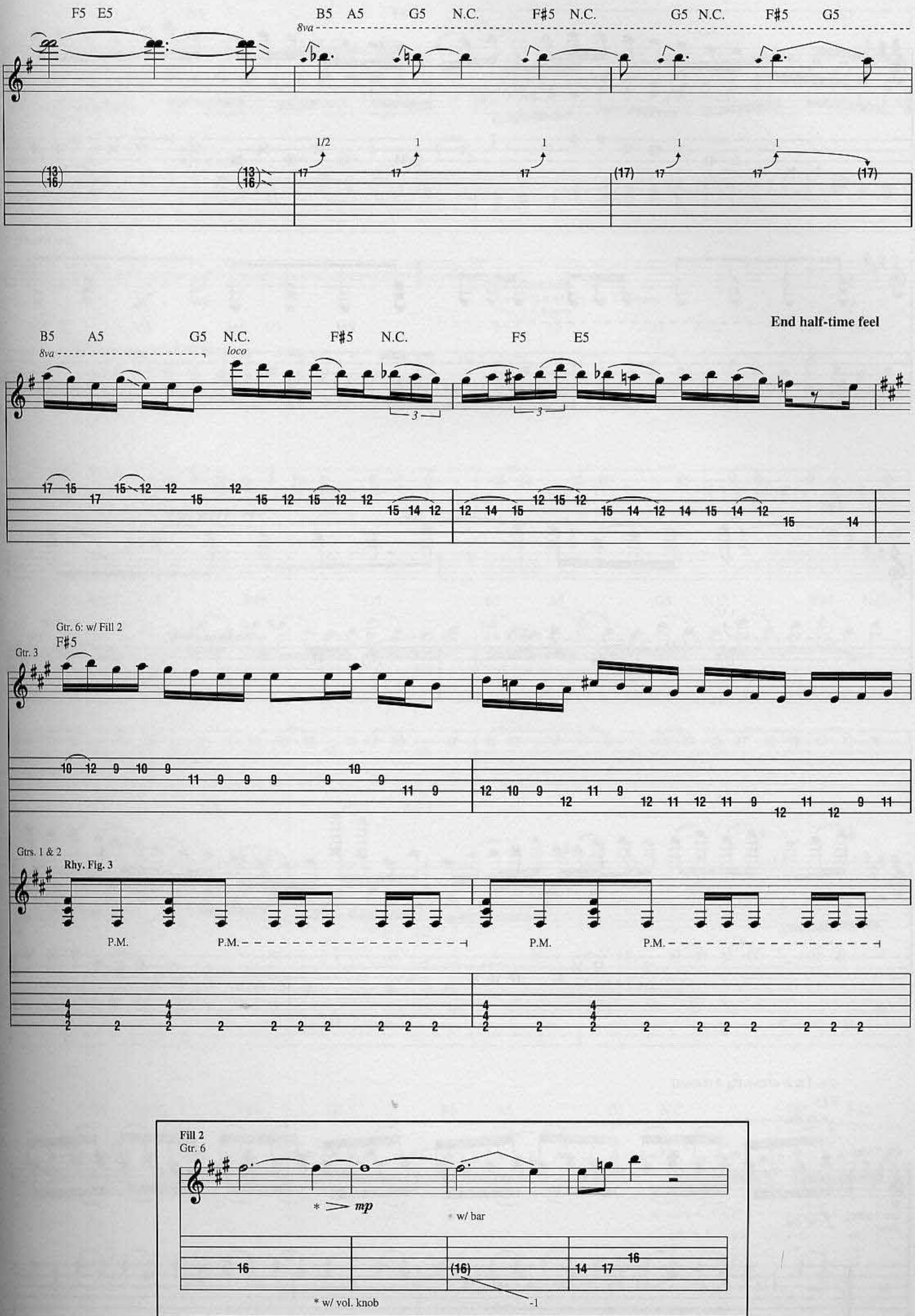

To Coda
F/E
E5
G5
G/E
F#7/E
F/E
E
always wrong with this or that. Poisoned with fear, watch it twist, my measly brain, mad.
and fall on my sword and light a fire to see who
Riff A1
End Riff A1
let ring
Riff A
End Riff A
Guitar Solo
Half-time feel
Am7
F#°/A
F/A
E5
Am7
F#°/A
Gtr. 5 (nylon-str. acous.)
mf
Riff B
Gtrs. 1 & 2
P.M.
F/A
E5
Am7
F#°/A
P.M.

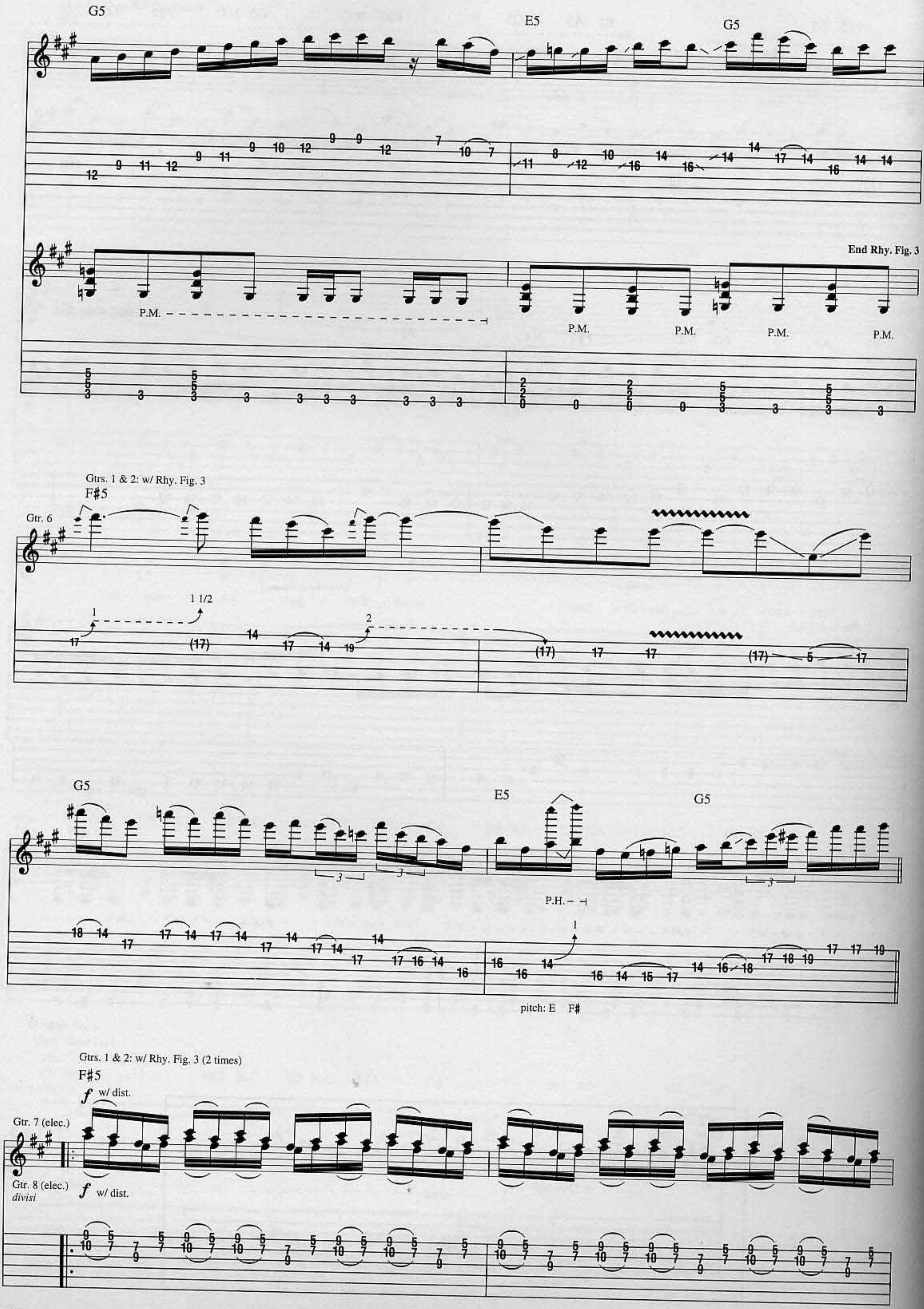

D.S. al Coda
End half-time feel
F/A
E5
Am7
F#°/A
let ring
End Riff B
Coda
Guitar Solo
Half-time feel
Gtrs. 1 & 2: w/ Riff A & A1
Gtrs. 1 & 2: w/ Riff B
F/E
E
runs or stays in place, a confidence game.
Gtr. 3
f w/ slap-back reverb.

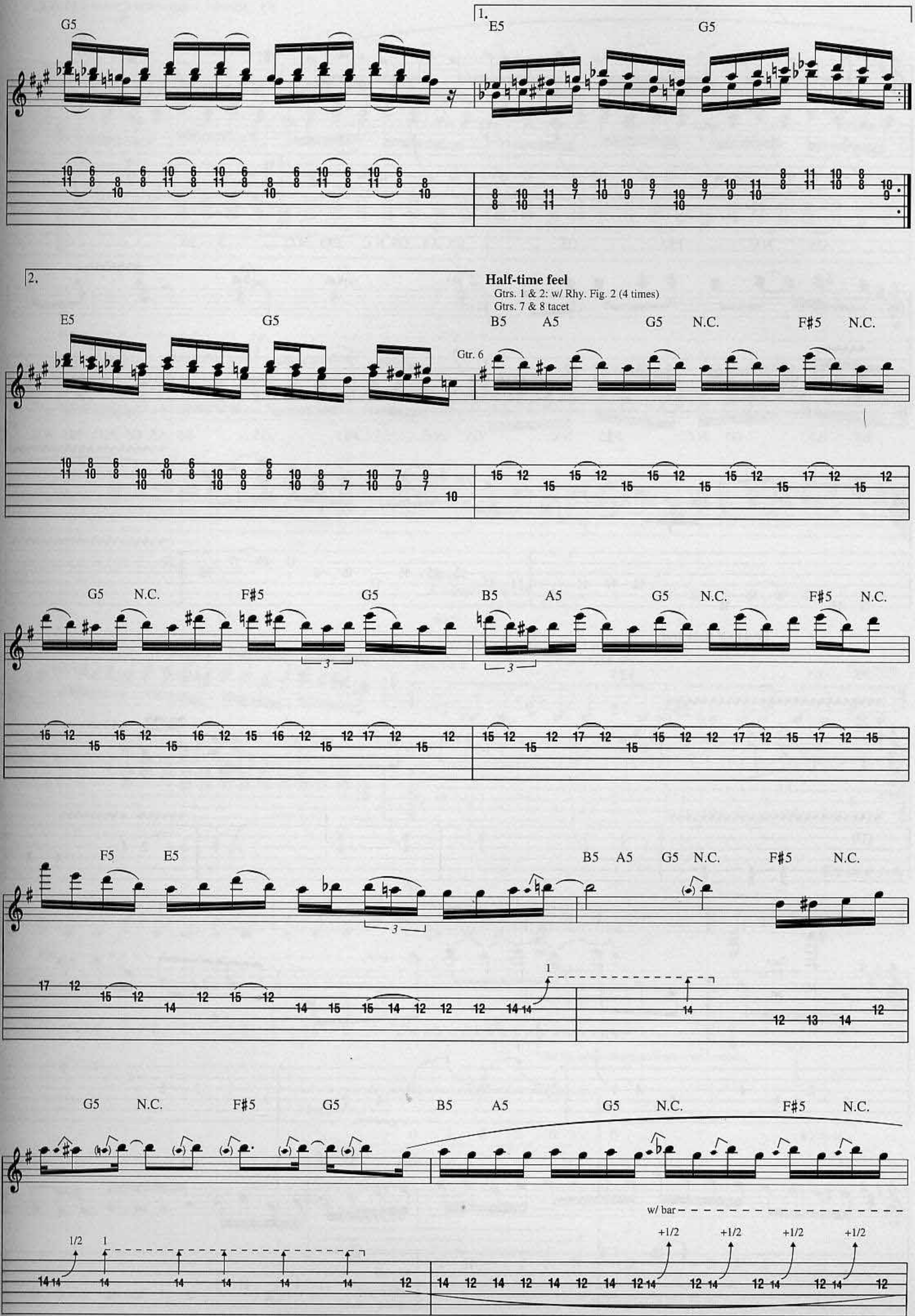

End half-time feel
Interlude
F/A
N.C.
8va
Gtr. 3
mf
w/ bar
Gtrs. 1 & 2
P.M.
Gtr. 3 tacet
1., 2.
3.
F#5
accel.
Bridge
Moderately fast ♩ = 150
G
Well, I'm feel - ing quite in - vis - i - ble,
I feel just like
thin air.
Rhy. Fig. 1
N.C.
The truth taunts me
B♭5
w/ wah-wah as filter
End Rhy. Fig. 1
Riff C
End Riff C


Gtrs. 1 & 2: w/ Riff C
N.C.
that no - bod - y wants me.
Bb5
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
F#5 G F#5 G
I see the years below me,
Gtr. 3
1/2
F#5 G F#5 G
I watch it spin there.
Gtrs. 1 & 2: w/ Riff C (2 times)
N.C.
Does some-one some - where out there
Bb5
grad. bend
1/2
N.C.
hear me?
Bb5
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
F#5 G F#5 G F#5 G F#5 G
Sen - tenced to walk in pur - ga - to - ry, my life is run - ning down.
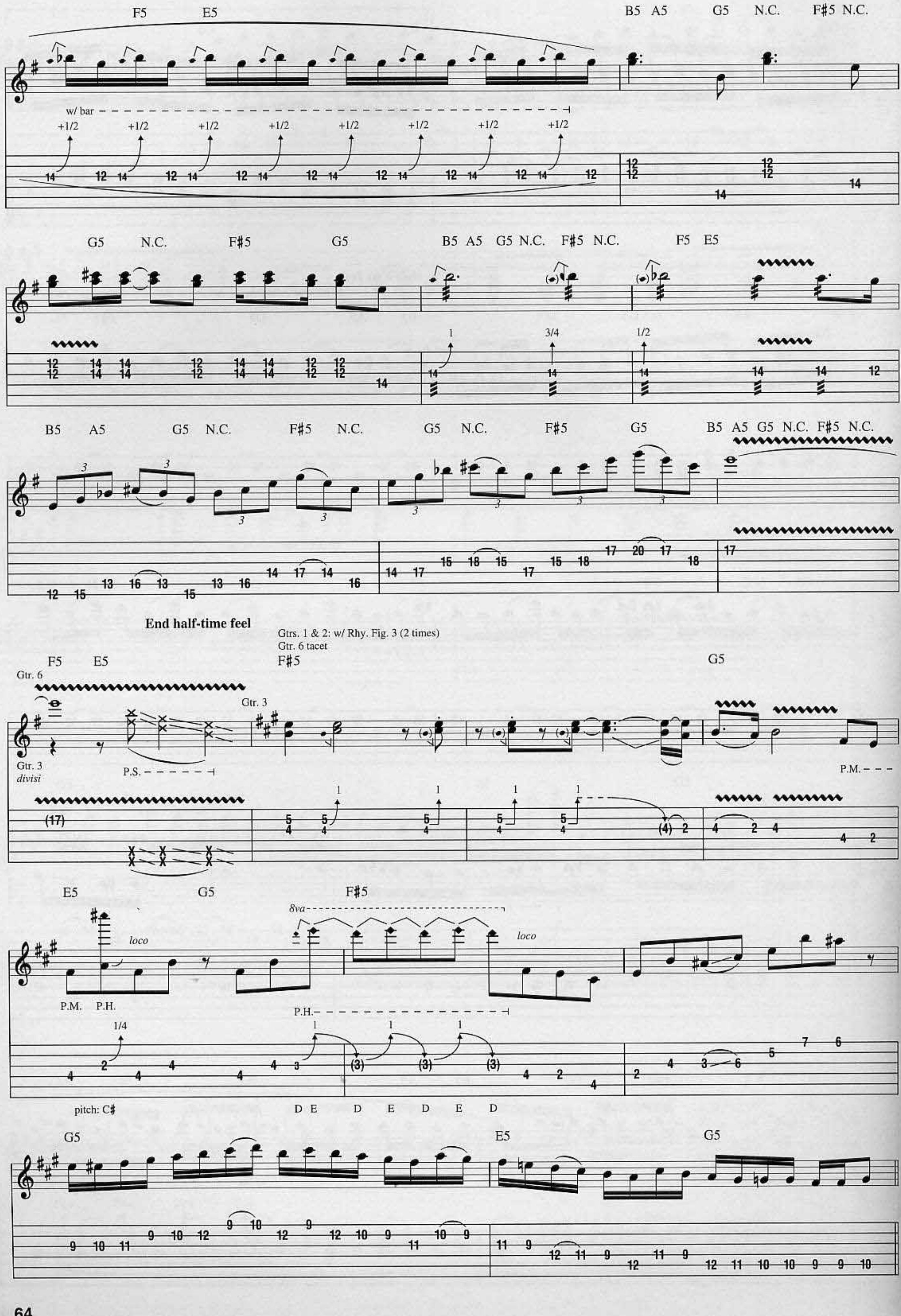

Gtrs. 1 & 2: w/ Riff C (2 times)
N.C.
Bb5
I can't be - lieve what they've done to
N.C.
Bb5
me.
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
F#5 G F#5 G F#5 G F#5 G
I'm left rid - ing a war - horse, a man with - out a coun - try!
wah-wah off
Interlude
Faster ♩ = 168
Gtr. 3 tacet
Gtrs. 1 & 2
B5 A5 G5 N.C. F#5 N.C. G5 N.C. F#5 G5 B5 A5 G5 N.C. F#5 N.C. F5 E5
Rhy. Fig. 2
End Rhy. Fig. 2
P.M.
Guitar Solo
Half-time feel
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
B5 A5 G5 N.C. F#5 N.C. G5 N.C. F#5 G5 B5 A5 G5 N.C. F#5 N.C.
Gtr. 6 (elec.)
f w/ dist.
w/ bar
w/ bar
-1
-1 1/2

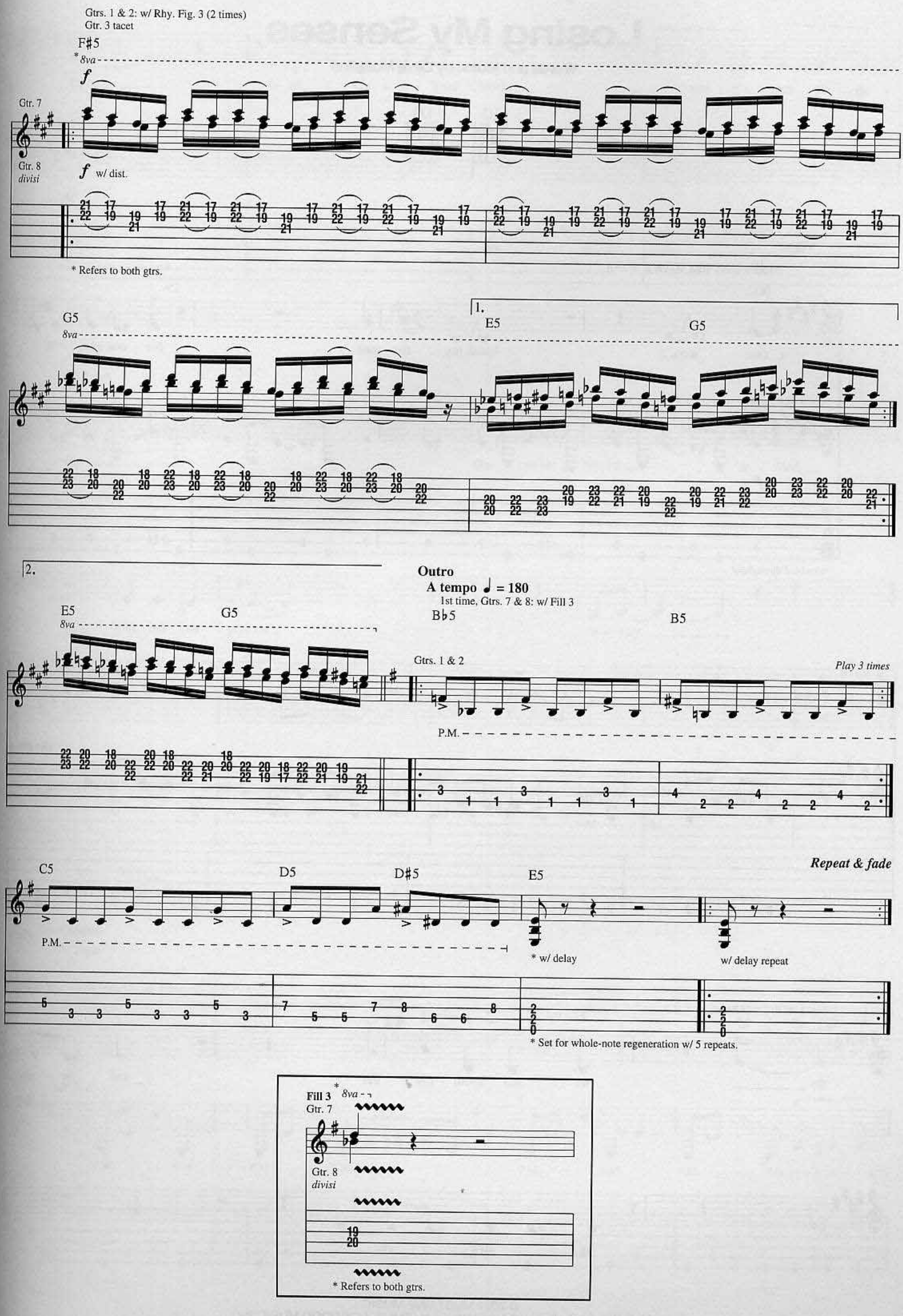

F5 E5
B5 A5 G5 N.C. F#5 N.C. G5 N.C. F#5 G5
8va
B5 A5 G5 N.C. F#5 N.C. F5 E5
loco
End half-time feel
Gtr. 6: w/ Fill 2
F#5
Gtr. 3
Gtrs. 1 & 2
Rhy. Fig. 3
P.M.
Fill 2
Gtr. 6
mp
w/ bar
* w/ vol. knob


G5
E5
G5
P.M.
End Rhy. Fig. 3
Gtrs. 1 & 2: w/ Rhy. Fig. 3
F#5
Gtr. 6
1
1 1/2
2
G5
E5
G5
P.H.
pitch: E F#
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)
F#5
f w/ dist.
Gtr. 7 (elec.)
Gtr. 8 (elec.)
divisi
f w/ dist.
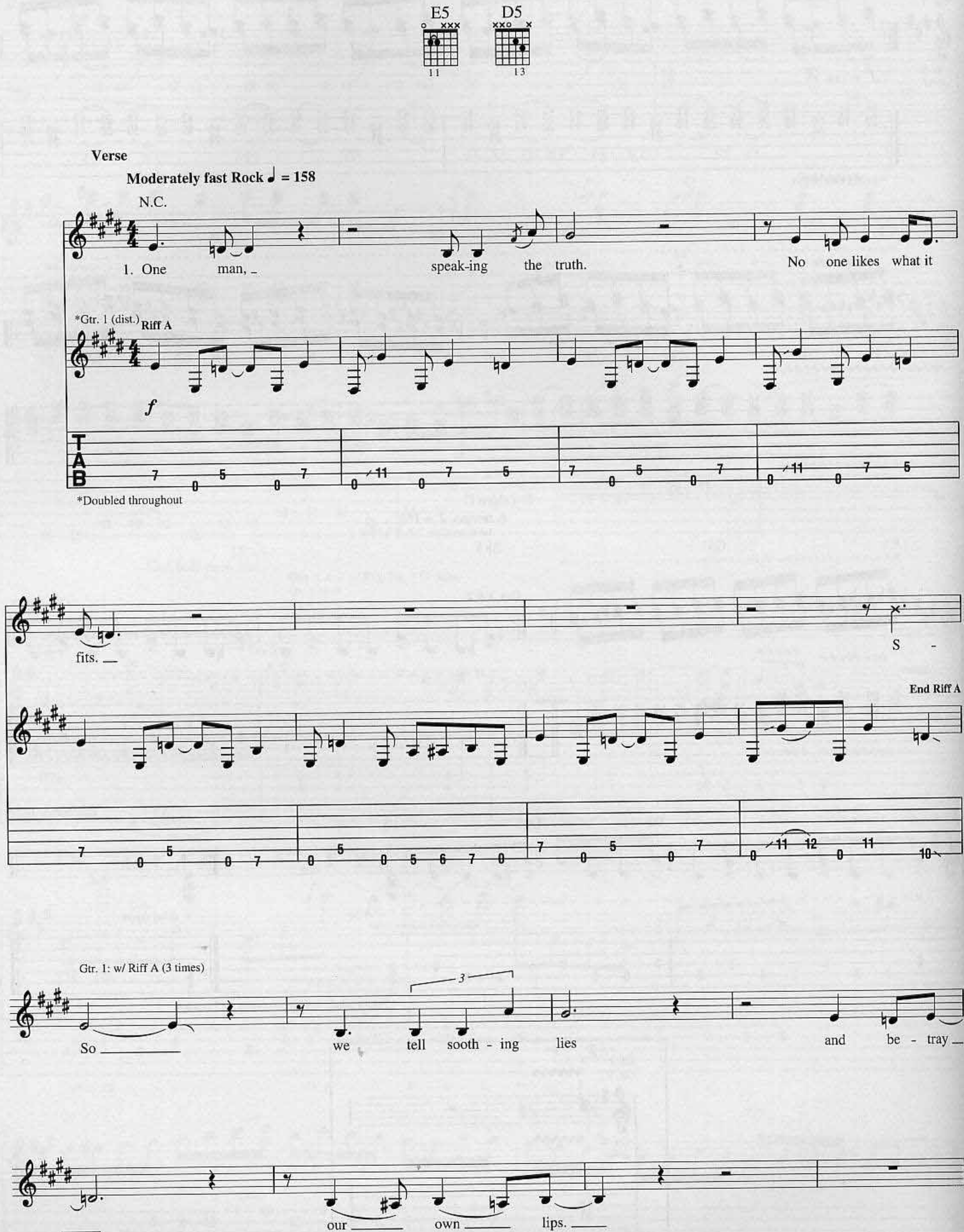


1.
2.
Half-time feel
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (4 times)
Gtrs. 7 & 8 tacet
Gtr. 6
G5
E5
G5
E5
G5
B5 A5 G5 N.C. F#5 N.C.
G5 N.C. F#5 G5
B5 A5 G5 N.C. F#5 N.C.
F5 E5
B5 A5 G5 N.C. F#5 N.C.
G5 N.C. F#5 G5
B5 A5 G5 N.C. F#5 N.C.
w/ bar
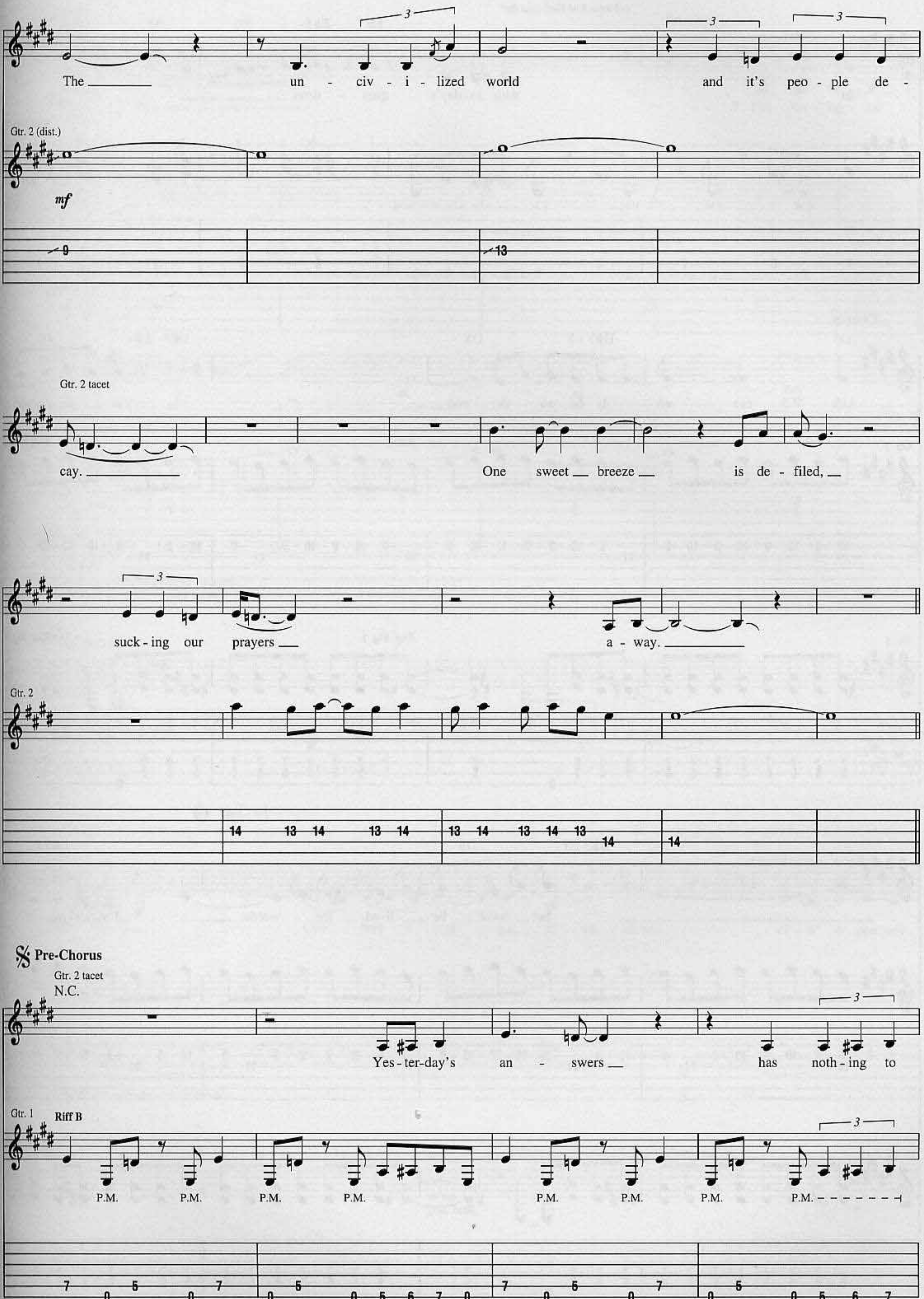

F5 E5
B5 A5 G5 N.C. F#5 N.C.
w/ bar
+1/2
G5 N.C. F#5 G5
B5 A5 G5 N.C. F#5 N.C.
F5 E5
1
3/4
1/2
B5 A5 G5 N.C. F#5 N.C. G5 N.C. F#5 G5
B5 A5 G5 N.C. F#5 N.C.
End half-time feel
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)
Gtr. 6 tacet
F5 E5
F#5
G5
Gtr. 6
Gtr. 3
Gtr. 3
divisi
P.S.
P.M.
E5 G5
F#5
8va
loco
loco
P.M. P.H.
P.H.
1/4
pitch: C#
D E D E D E D
G5
E5
G5
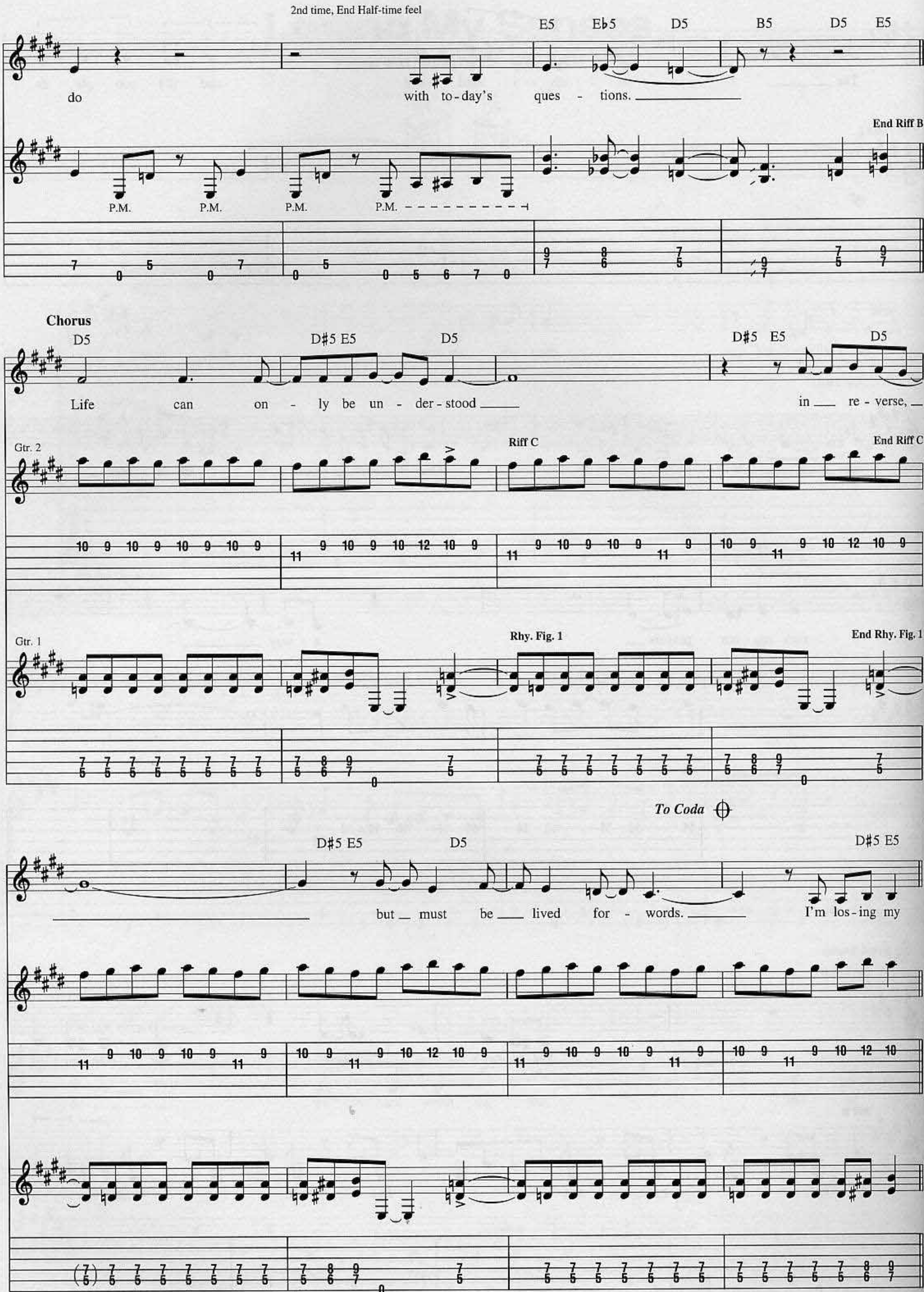

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)
Gtr. 3 tacet
F#5
*8va
f
Gtr. 7
Gtr. 8
divisi
f w/ dist.
* Refers to both gtrs.
G5
8va
1.
E5
G5
2.
E5
8va
G5
Outro
A tempo ♩ = 180
1st time, Gtrs. 7 & 8: w/ Fill 3
B♭5
B5
Gtrs. 1 & 2
Play 3 times
P.M.
C5
D5
D#5
E5
Repeat & fade
P.M.
* w/ delay
w/ delay repeat
* Set for whole-note regeneration w/ 5 repeats.
Fill 3
Gtr. 7
8va
Gtr. 8
divisi
* Refers to both gtrs.

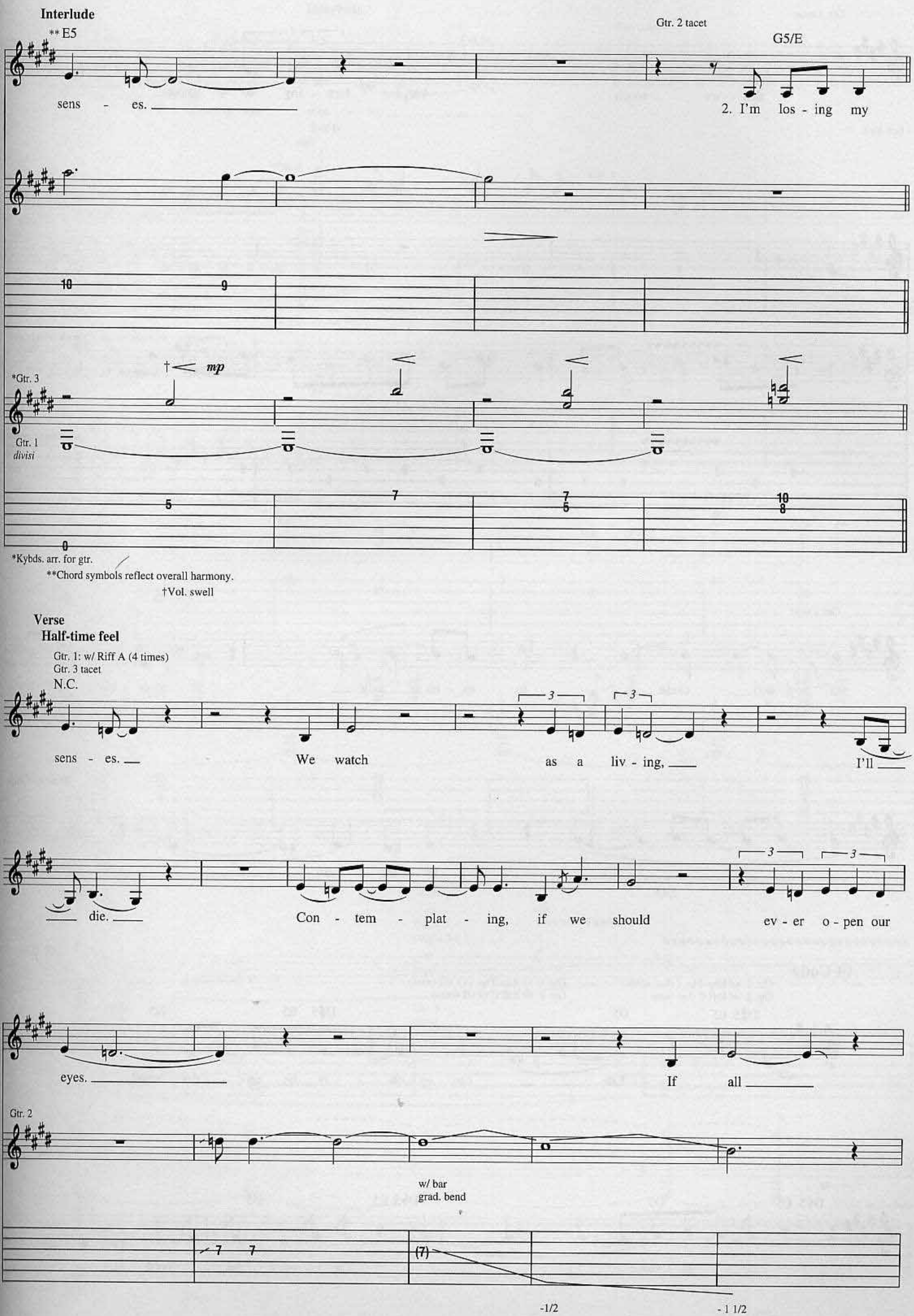
Losing My Senses
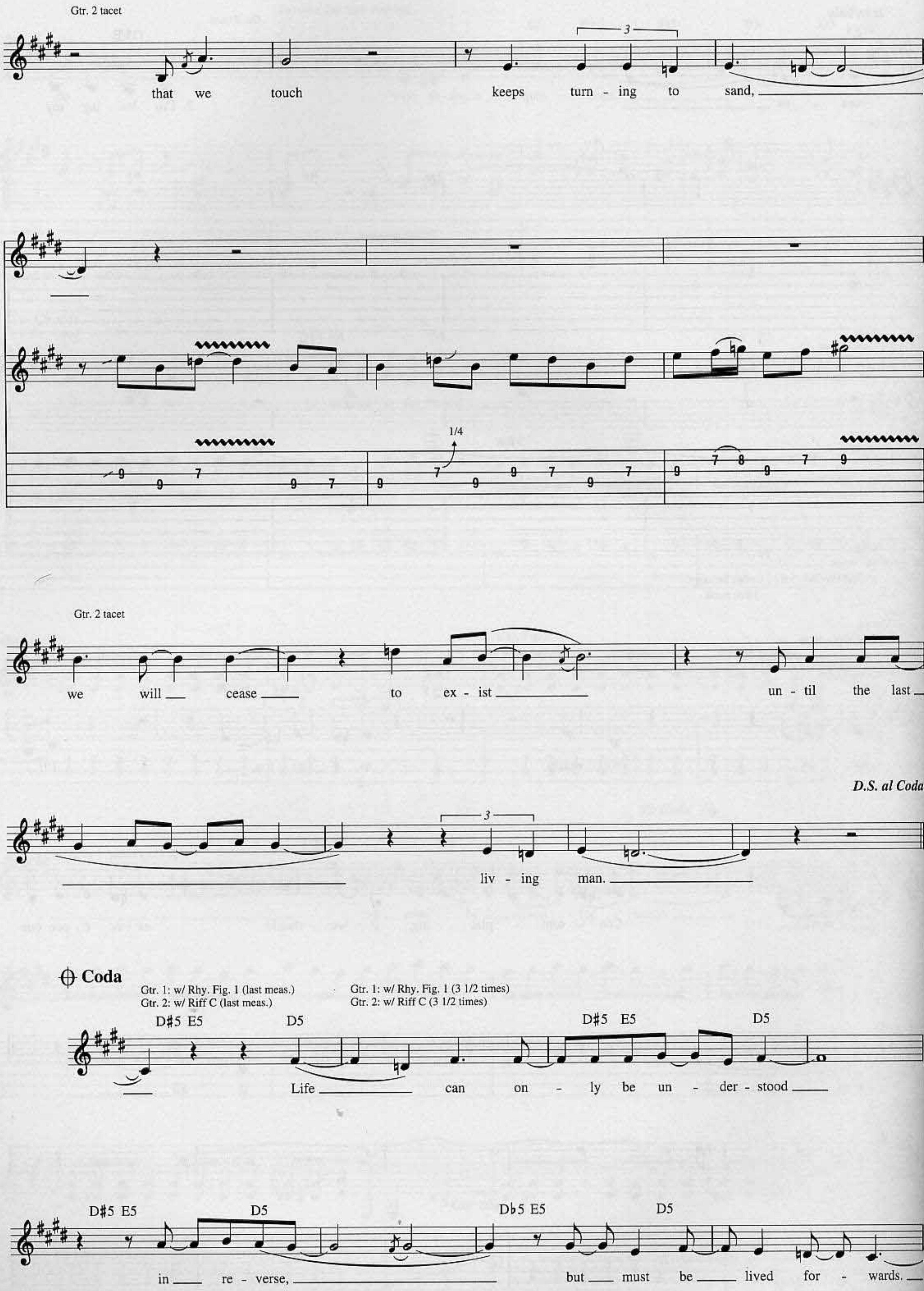
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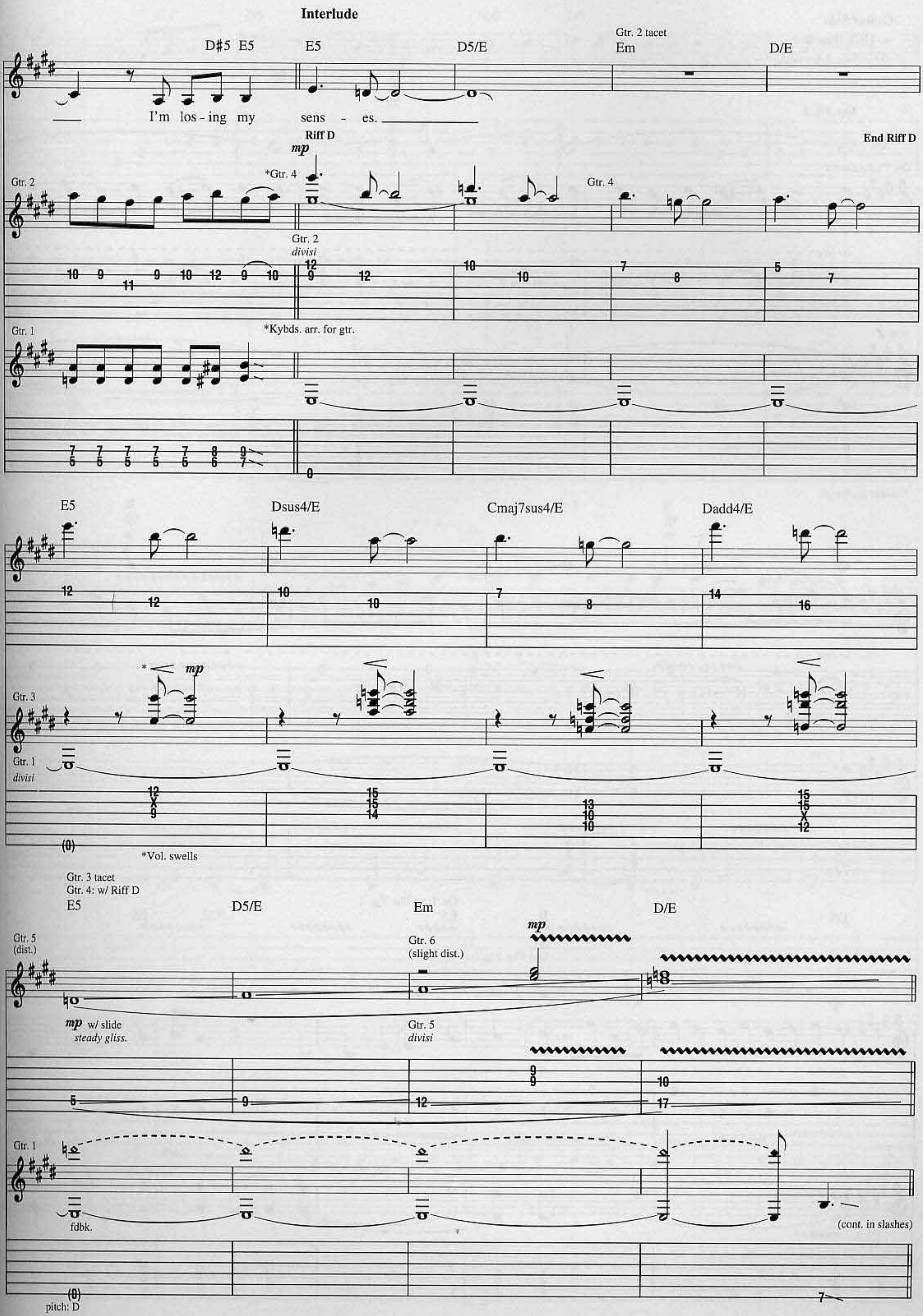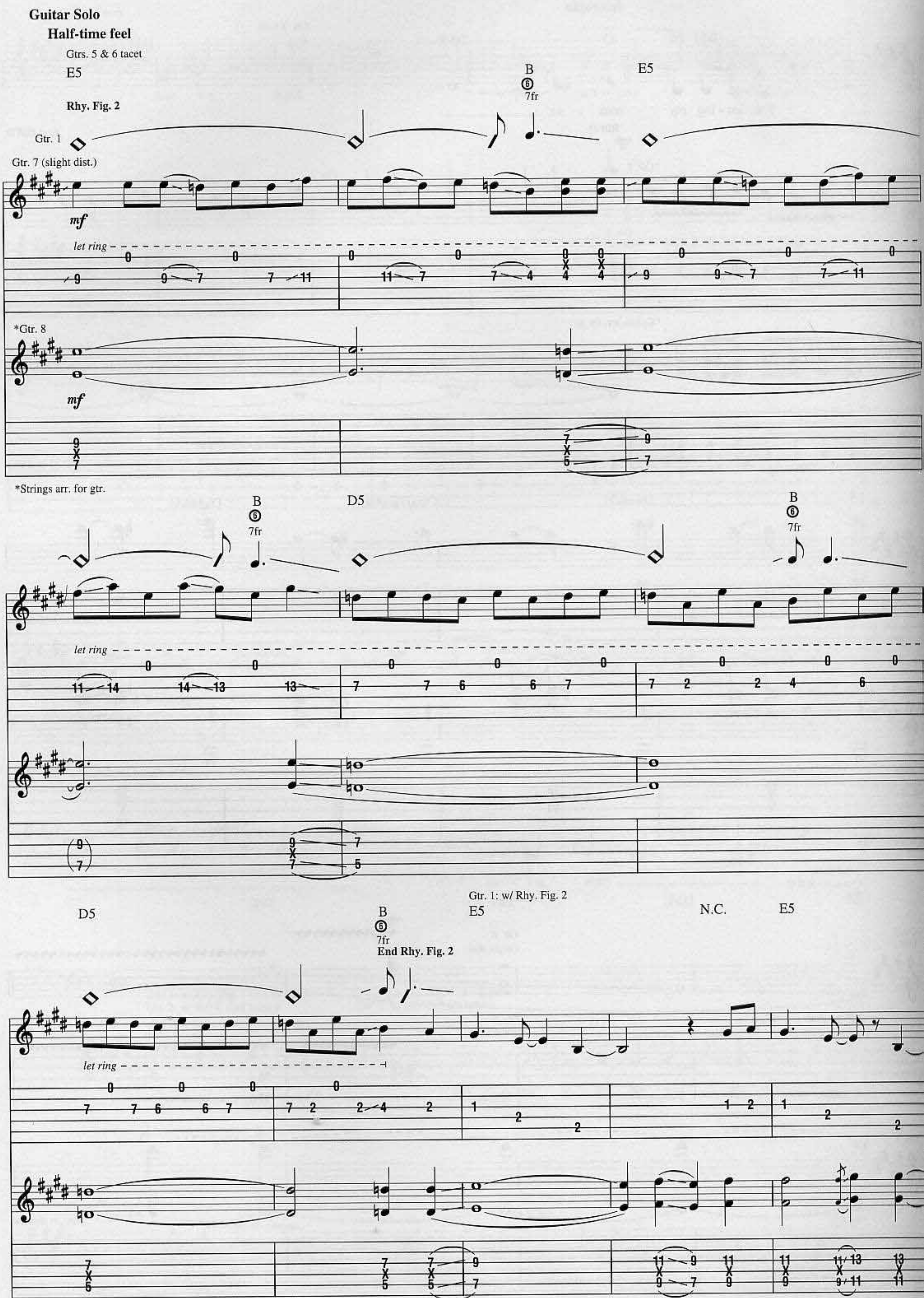



The un - civ - i - lized world and it's peo - ple de -
Gtr. 2 (dist.)
mf
Gtr. 2 tacet
cay. One sweet breeze is de - filed,
suck - ing our prayers a - way.
Gtr. 2
Pre-Chorus
Gtr. 2 tacet
N.C.
Yes - ter - day's an - swers has noth - ing to
Gtr. 1
Riff B
P.M.
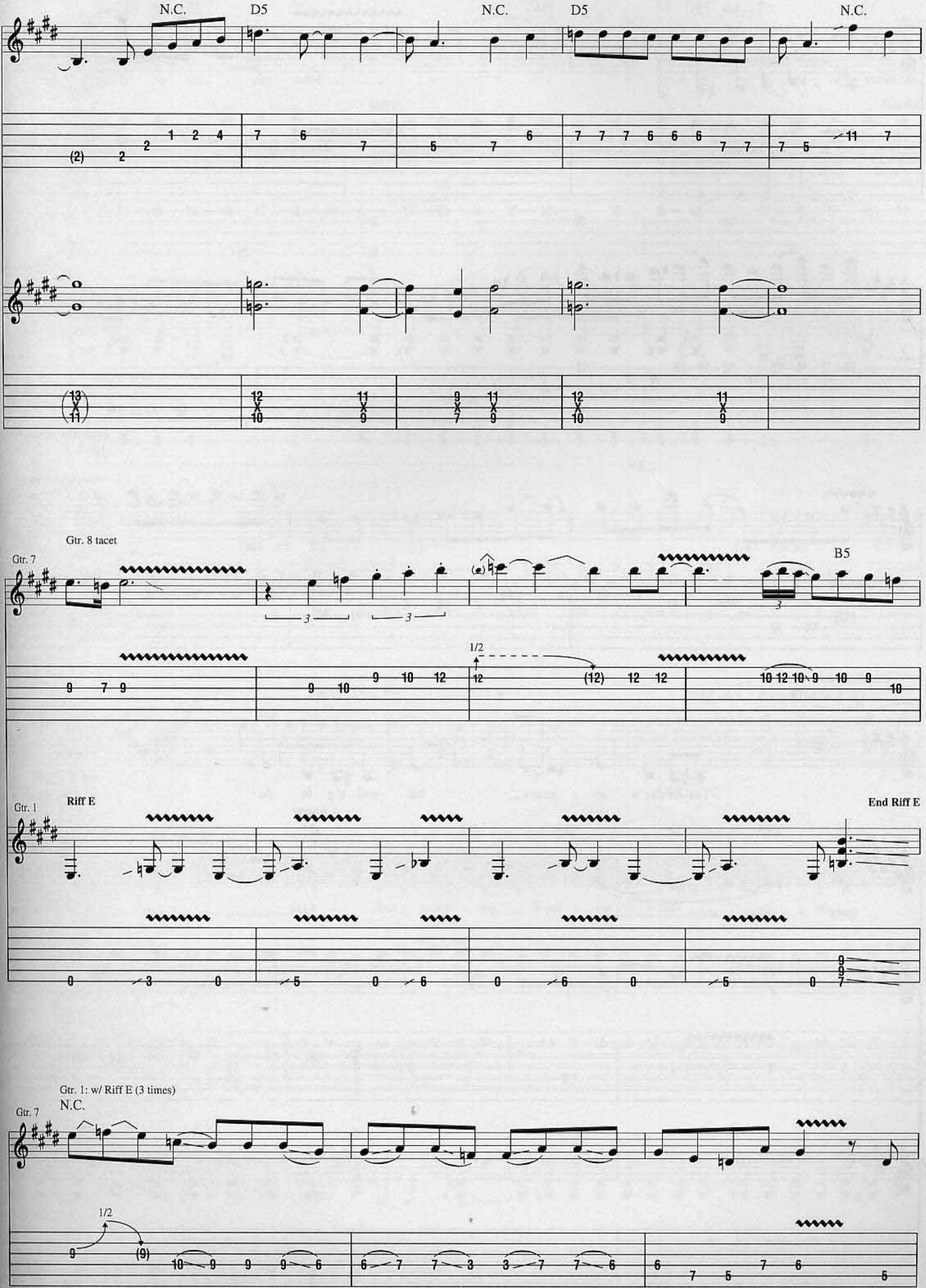

2nd time, End Half-time feel
E5 E♭5 D5 B5 D5 E5
do with to-day's ques - tions.
End Riff B
P.M. P.M. P.M. P.M.
Chorus
D5 D#5 E5 D5 D#5 E5 D5
Life can on - ly be un - der - stood in re - verse,
Gtr. 2
Riff C
End Riff C
Gtr. 1
Rhy. Fig. 1
End Rhy. Fig. 1
To Coda
D#5 E5 D5 D#5 E5
but must be lived for - words. I'm los - ing my
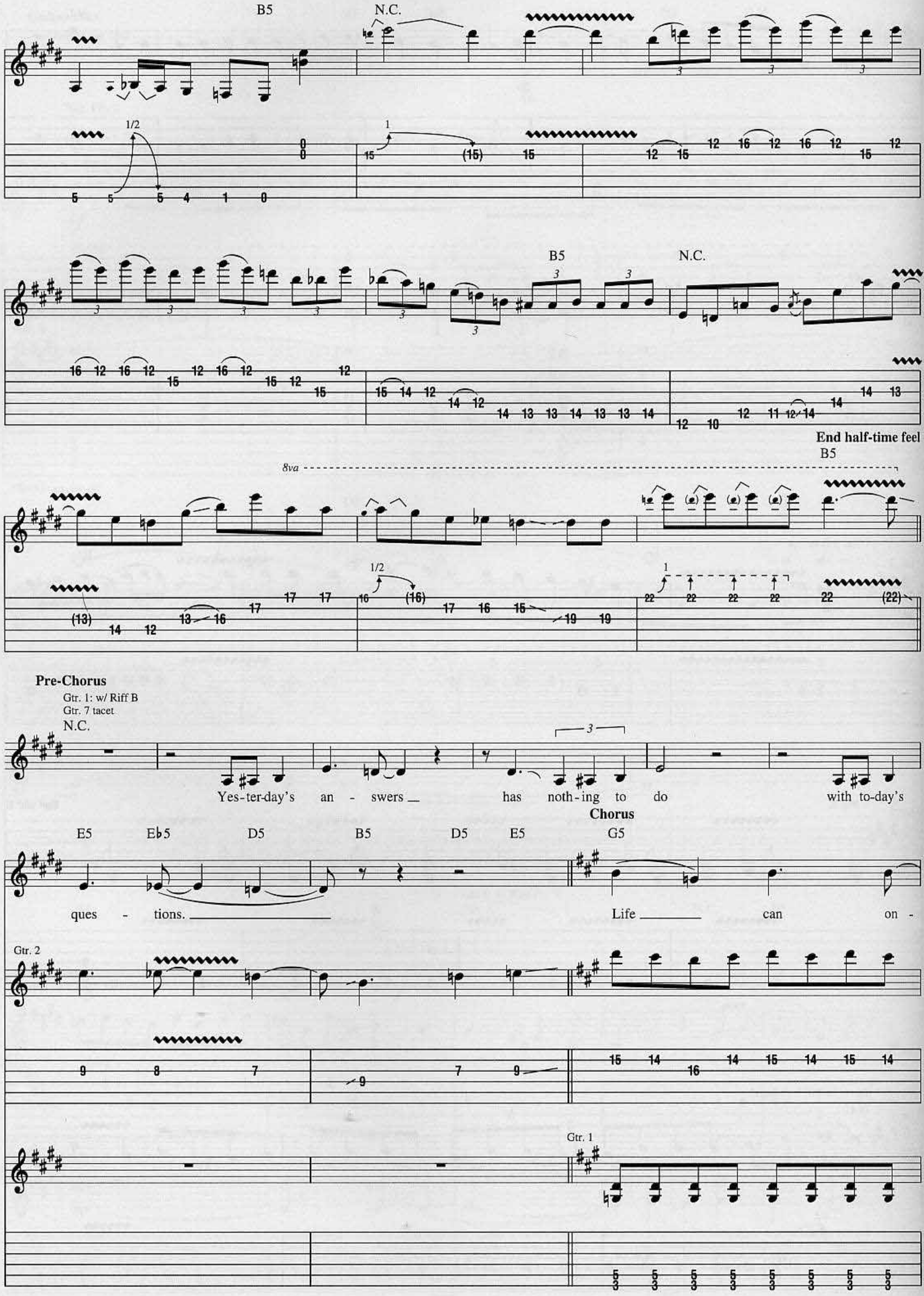

Interlude
** E5
Gtr. 2 tacet
G5/E
sens - es.
2. I'm los - ing my
*Gtr. 3
mp
Gtr. 1
divisi
*Kybds. arr. for gtr.
**Chord symbols reflect overall harmony.
†Vol. swell
Verse
Half-time feel
Gtr. 1: w/ Riff A (4 times)
Gtr. 3 tacet
N.C.
sens - es.
We watch
as a liv - ing,
I'll
die.
Con - tem - plat - ing, if we should
ev - er o - pen our
eyes.
If all
Gtr. 2
w/ bar
grad. bend
-1/2
- 1 1/2
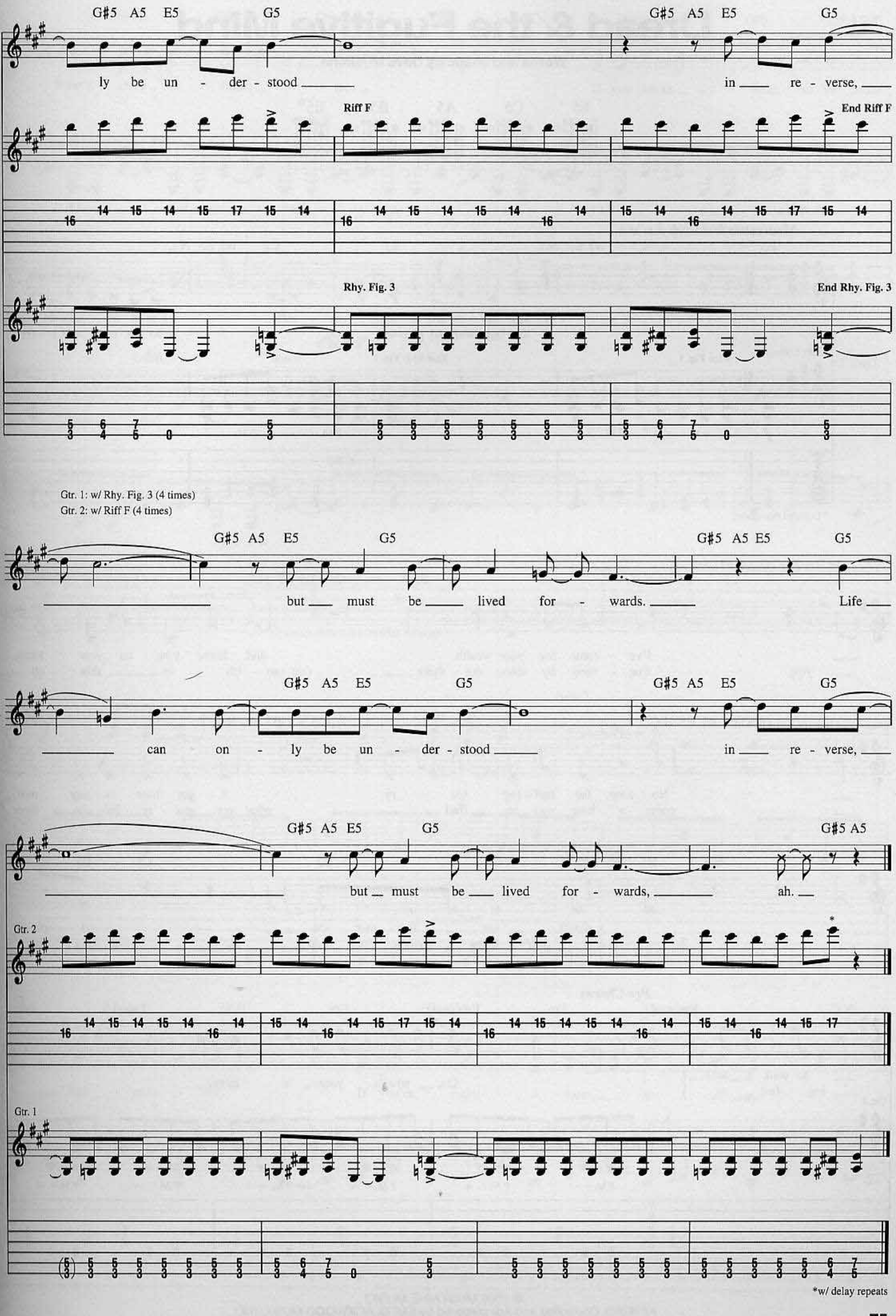

Gtr. 2 tacet
that we touch keeps turn - ing to sand,
1/4
Gtr. 2 tacet
we will cease to ex - ist un - til the last
liv - ing man.
D.S. al Coda
Coda
Gtr. 1: w/ Rhy. Fig. 1 (last meas.)
Gtr. 2: w/ Riff C (last meas.)
Gtr. 1: w/ Rhy. Fig. 1 (3 1/2 times)
Gtr. 2: w/ Riff C (3 1/2 times)
D♯5 E5 D5 D♯5 E5 D5
Life can on - ly be un - der - stood
D♯5 E5 D5 D♭5 E5 D5
in re - verse, but must be lived for - wards.


Interlude
D#5 E5
E5
D5/E
Gtr. 2 tacet
Em
D/E
I'm los - ing my sens - es.
Riff D
mp
End Riff D
*Gtr. 4
Gtr. 2
Gtr. 4
Gtr. 2
divisi
Gtr. 1
*Kybds. arr. for gtr.
E5
Dsus4/E
Cmaj7sus4/E
Dadd4/E
Gtr. 3
mp
Gtr. 1
divisi
*Vol. swells
Gtr. 3 tacet
Gtr. 4: w/ Riff D
E5
D5/E
Em
D/E
Gtr. 5
(dist.)
Gtr. 6
(slight dist.)
mp
mp w/ slide
steady gliss.
Gtr. 5
divisi
Gtr. 1
fdbk.
pitch: D
(cont. in slashes)


Guitar Solo
Half-time feel
Gtrs. 5 & 6 tacet
E5
B
7fr
E5
Rhy. Fig. 2
Gtr. 1
Gtr. 7 (slight dist.)
mf
let ring
*Gtr. 8
mf
*Strings arr. for gtr.
B
7fr
D5
B
7fr
let ring
D5
B
7fr
End Rhy. Fig. 2
Gtr. 1: w/ Rhy. Fig. 2
E5
N.C.
E5
let ring


N.C.
D5
N.C.
D5
N.C.
Gtr. 8 tacet
Gtr. 7
1/2
B5
Gtr. 1
Riff E
End Riff E
Gtr. 1: w/ Riff E (3 times)
N.C.
Gtr. 7
1/2
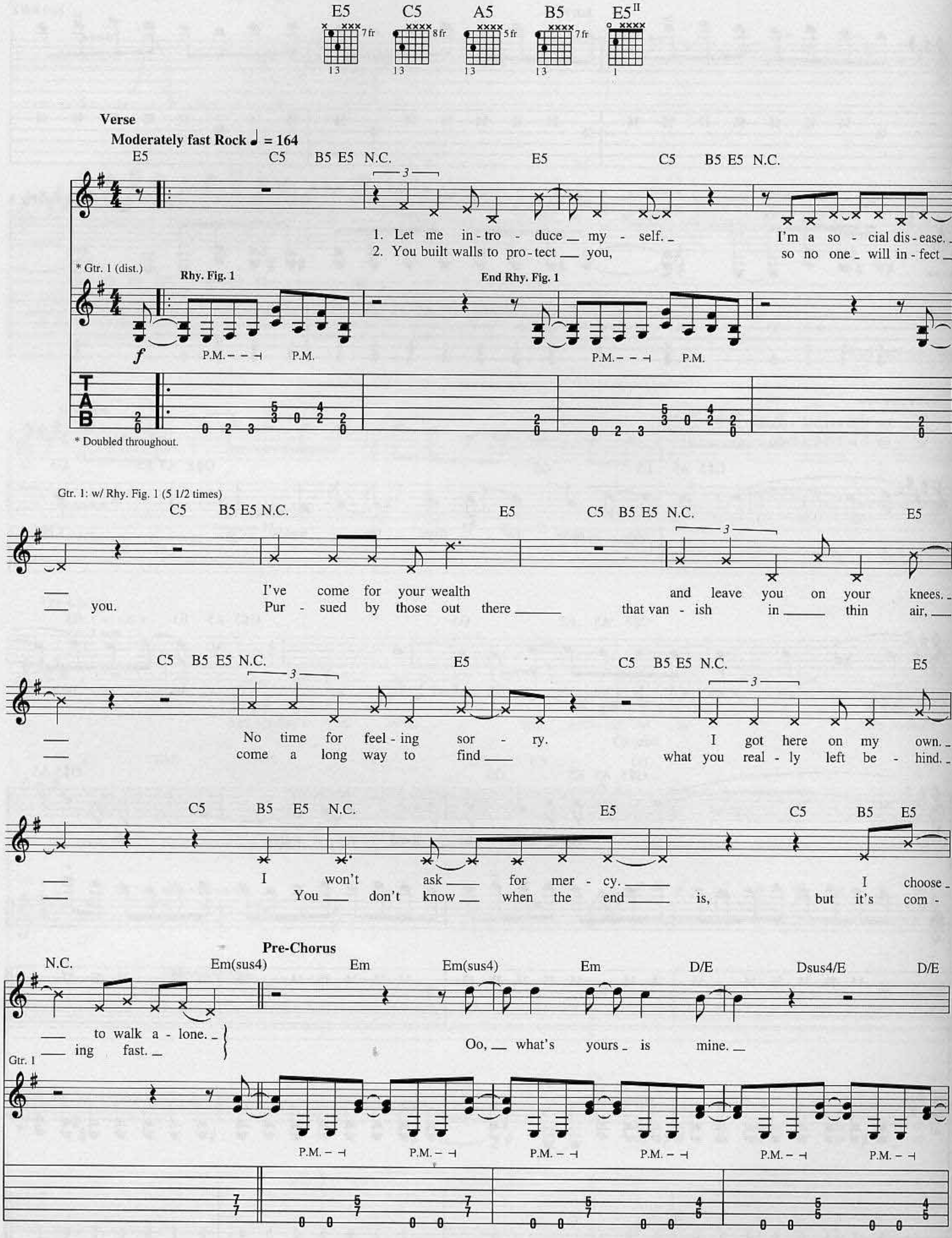

B5
N.C.
1/2
1
B5
N.C.
End half-time feel
B5
8va
Pre-Chorus
Gtr. 1: w/ Riff B
Gtr. 7 tacet
N.C.
Yes-ter-day's an - swers has noth-ing to do with to-day's
E5 E♭5 D5 B5 D5 E5
Chorus
G5
ques - tions. Life can on -
Gtr. 2
Gtr. 1

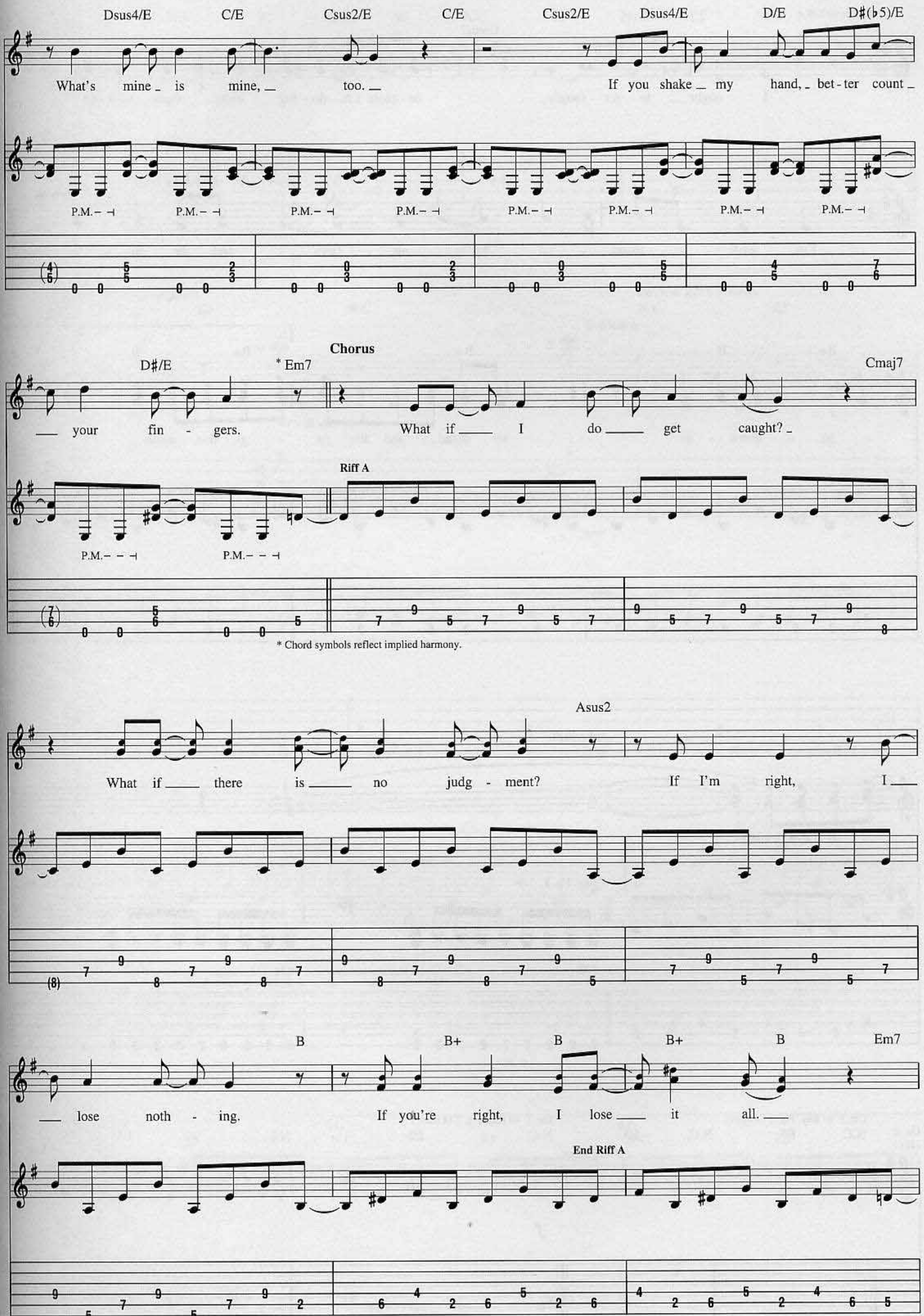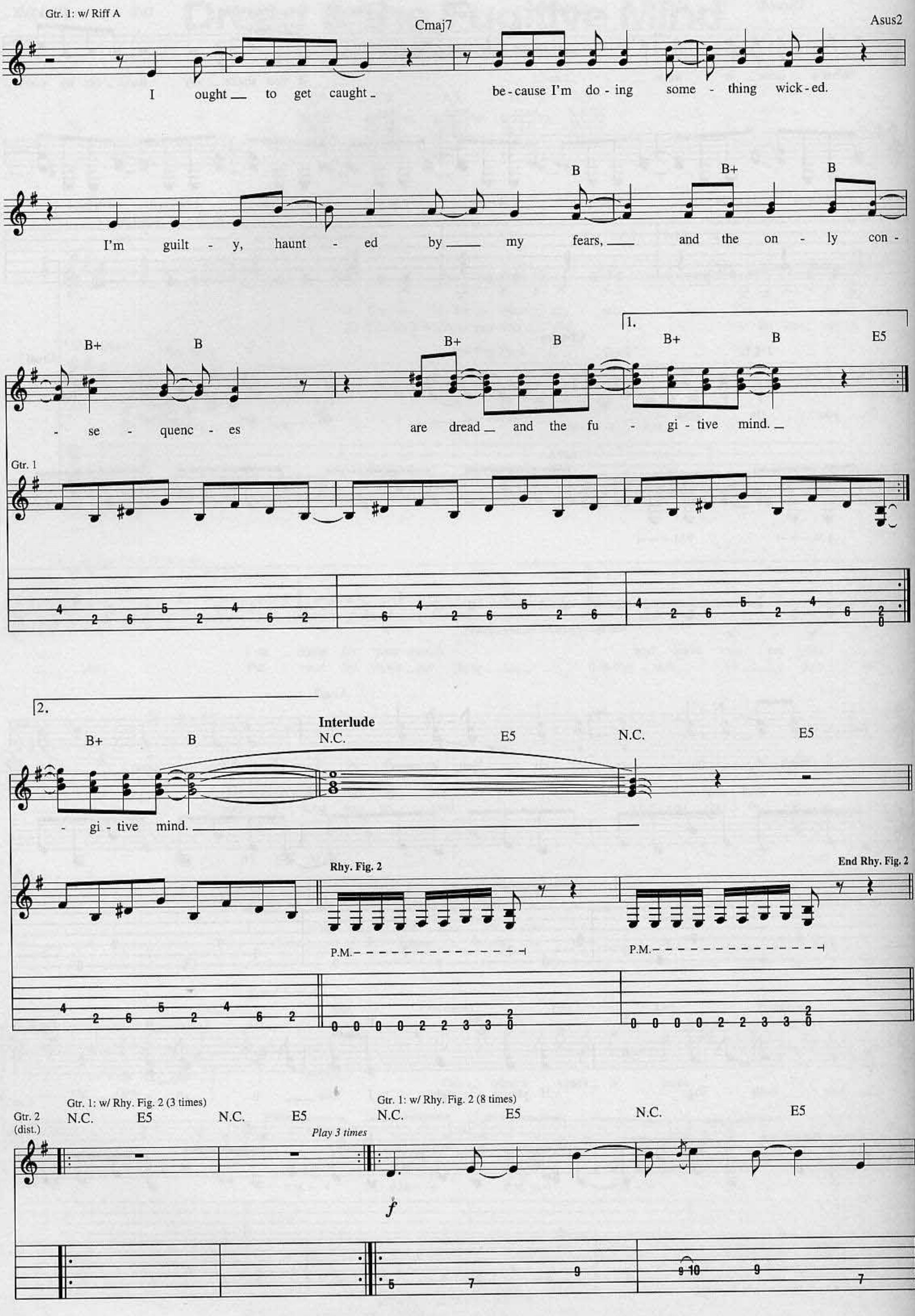


*w/ delay repeats

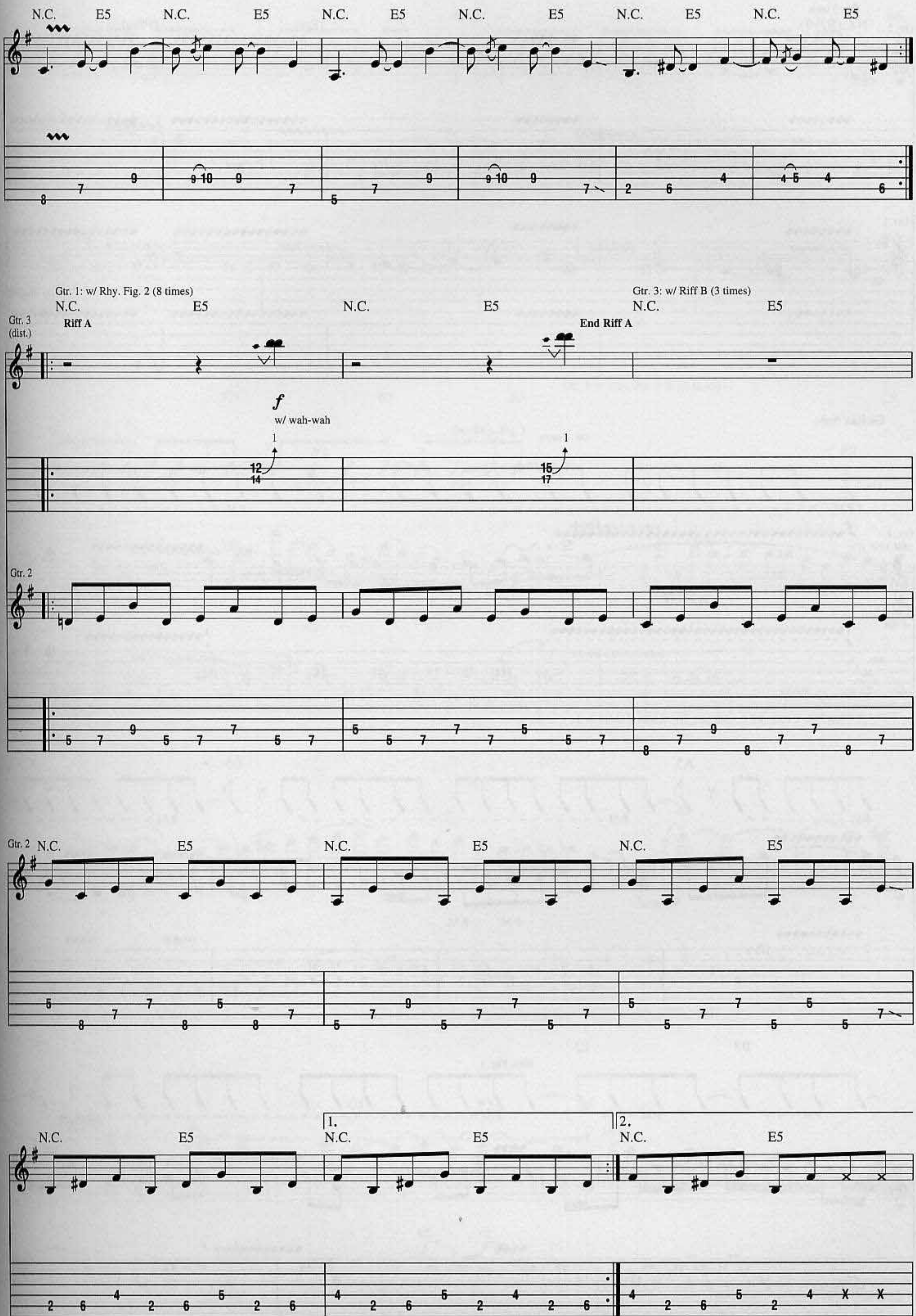
Dread & the Fugitive Mind
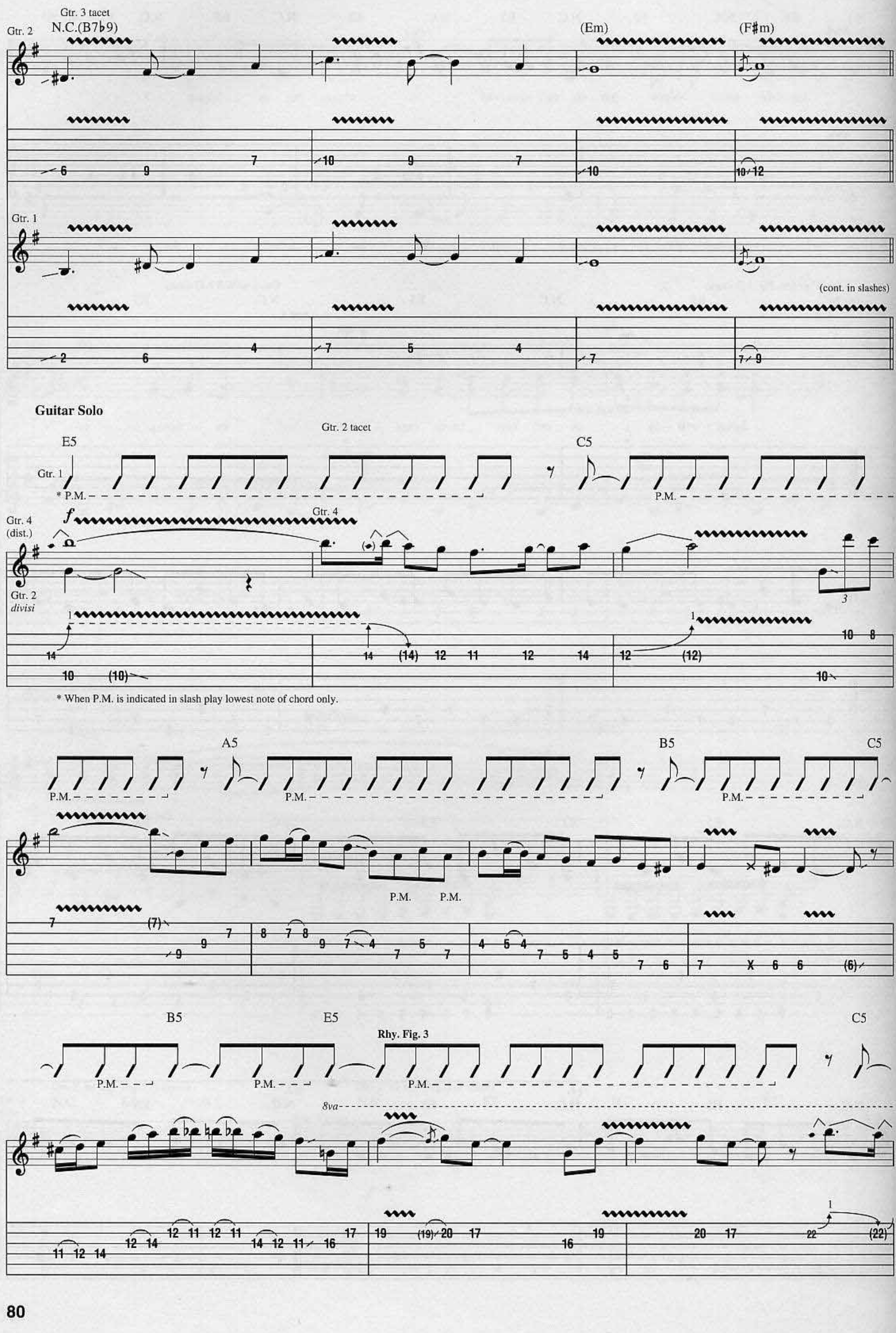
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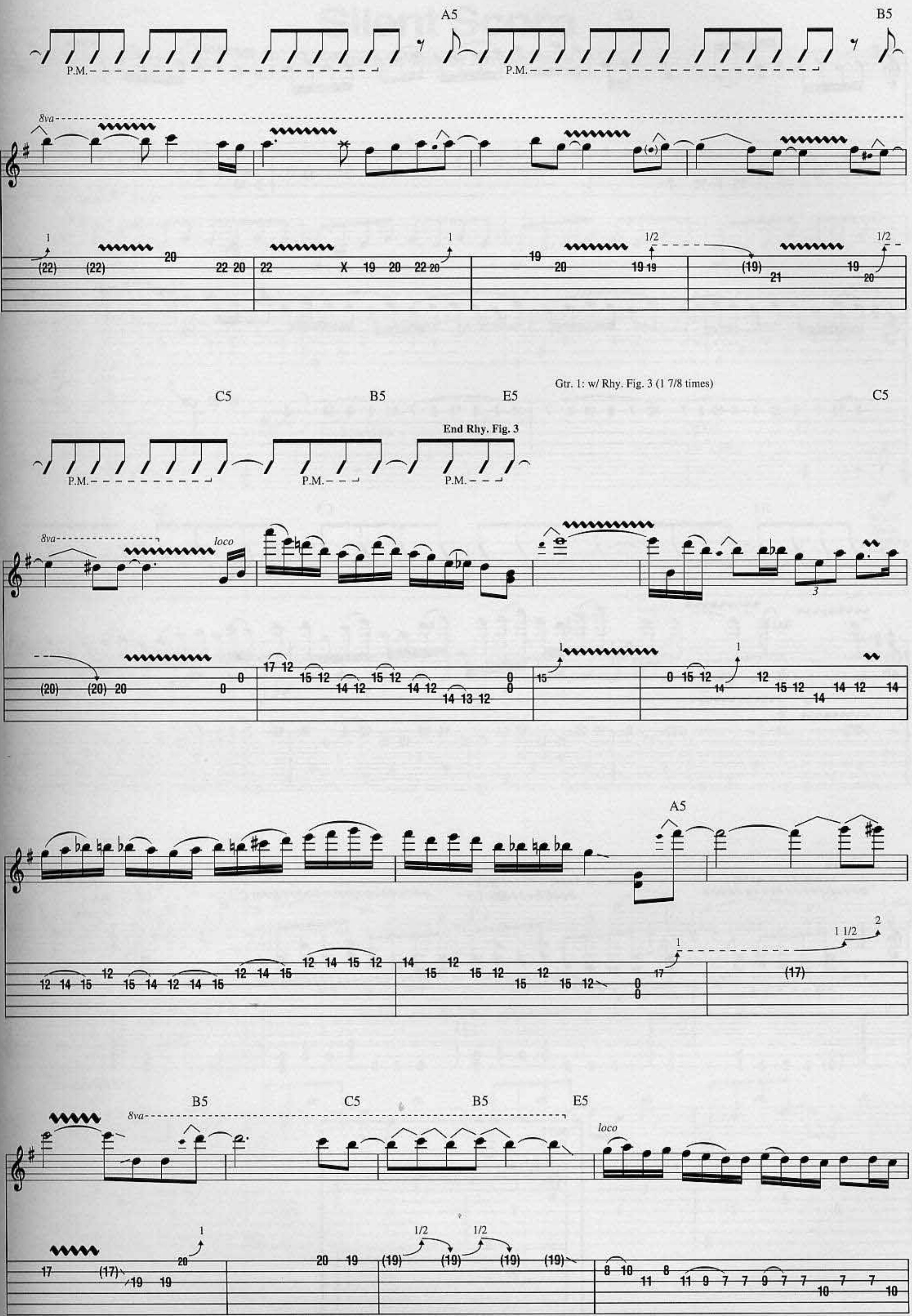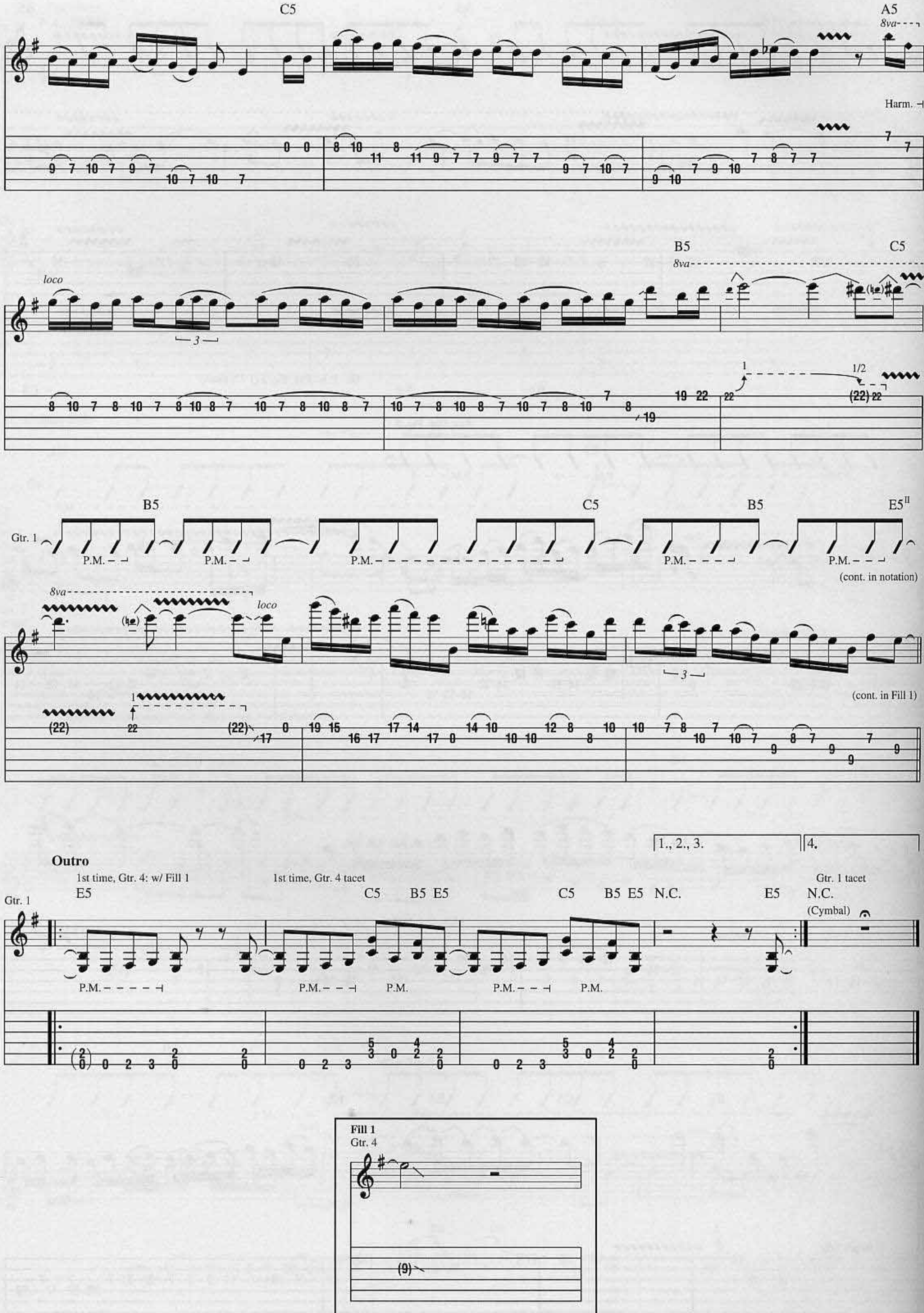



Dsus4/E C/E Csus2/E C/E Csus2/E Dsus4/E D/E D♯(♭5)/E
What's mine _ is mine, _ too. _ If you shake _ my hand, _ bet - ter count _
P.M.
D♯/E
Chorus
* Em7
Cmaj7
_ your fin - gers. What if _ I do _ get caught? _
Riff A
* Chord symbols reflect implied harmony.
Asus2
What if _ there is _ no judg - ment? If I'm right, I _
B B+ B B+ B Em7
_ lose noth - ing. If you're right, I lose _ it all. _
End Riff A


Gtr. 1: w/ Riff A
Cmaj7
Asus2
I ought to get caught because I'm doing something wicked.
B
B+
B
I'm guilty, haunted by my fears, and the only con-
B+
B
B+
B
1.
B+
B
E5
-sequences are dread and the fugitive mind.
Gtr. 1
2.
B+
B
Interlude
N.C.
E5
N.C.
E5
-gitive mind.
Rhy. Fig. 2
End Rhy. Fig. 2
P.M.
P.M.
Gtr. 1: w/ Rhy. Fig. 2 (3 times)
Gtr. 2 (dist.)
N.C.
E5
N.C.
E5
Play 3 times
Gtr. 1: w/ Rhy. Fig. 2 (8 times)
N.C.
E5
N.C.
E5
f


N.C. E5 N.C. E5 N.C. E5 N.C. E5 N.C. E5 N.C. E5
Gtr. 1: w/ Rhy. Fig. 2 (8 times)
Gtr. 3: w/ Riff B (3 times)
N.C. E5 N.C. E5 N.C. E5
Gtr. 3 (dist.)
Riff A
End Riff A
f
w/ wah-wah
Gtr. 2
Gtr. 2 N.C. E5 N.C. E5 N.C. E5
N.C. E5
1. N.C. E5
2. N.C. E5
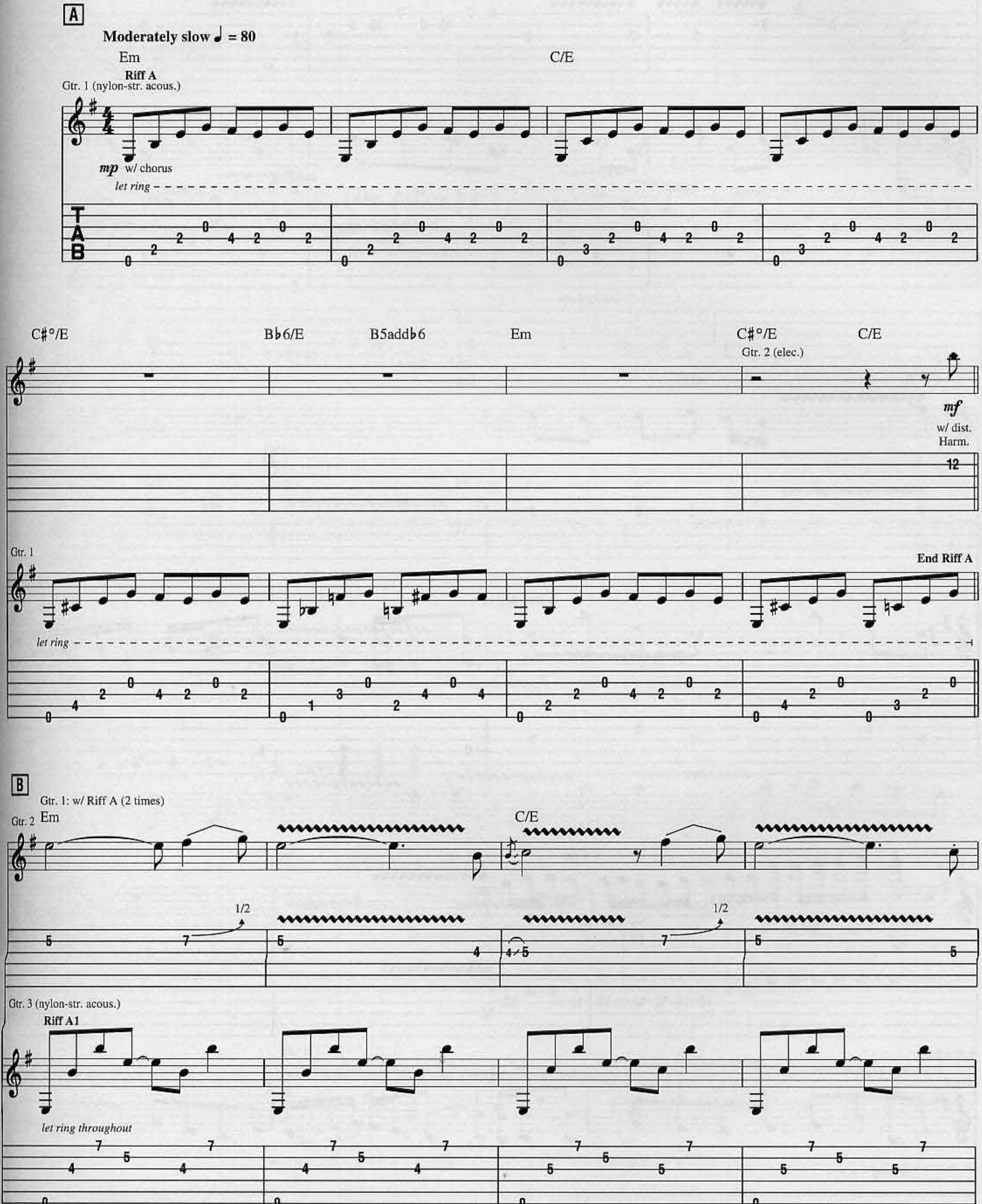

Gtr. 3 tacet
N.C.(B7♭9)
(Em)
(F♯m)
Gtr. 2
Gtr. 1
(cont. in slashes)
Guitar Solo
E5
Gtr. 2 tacet
C5
Gtr. 1
* P.M.
P.M.
Gtr. 4 (dist.)
Gtr. 4
Gtr. 2 divisi
* When P.M. is indicated in slash play lowest note of chord only.
A5
B5
C5
P.M.
P.M.
P.M.
P.M.
P.M.
B5
E5
C5
Rhy. Fig. 3
P.M.
P.M.
P.M.
8va
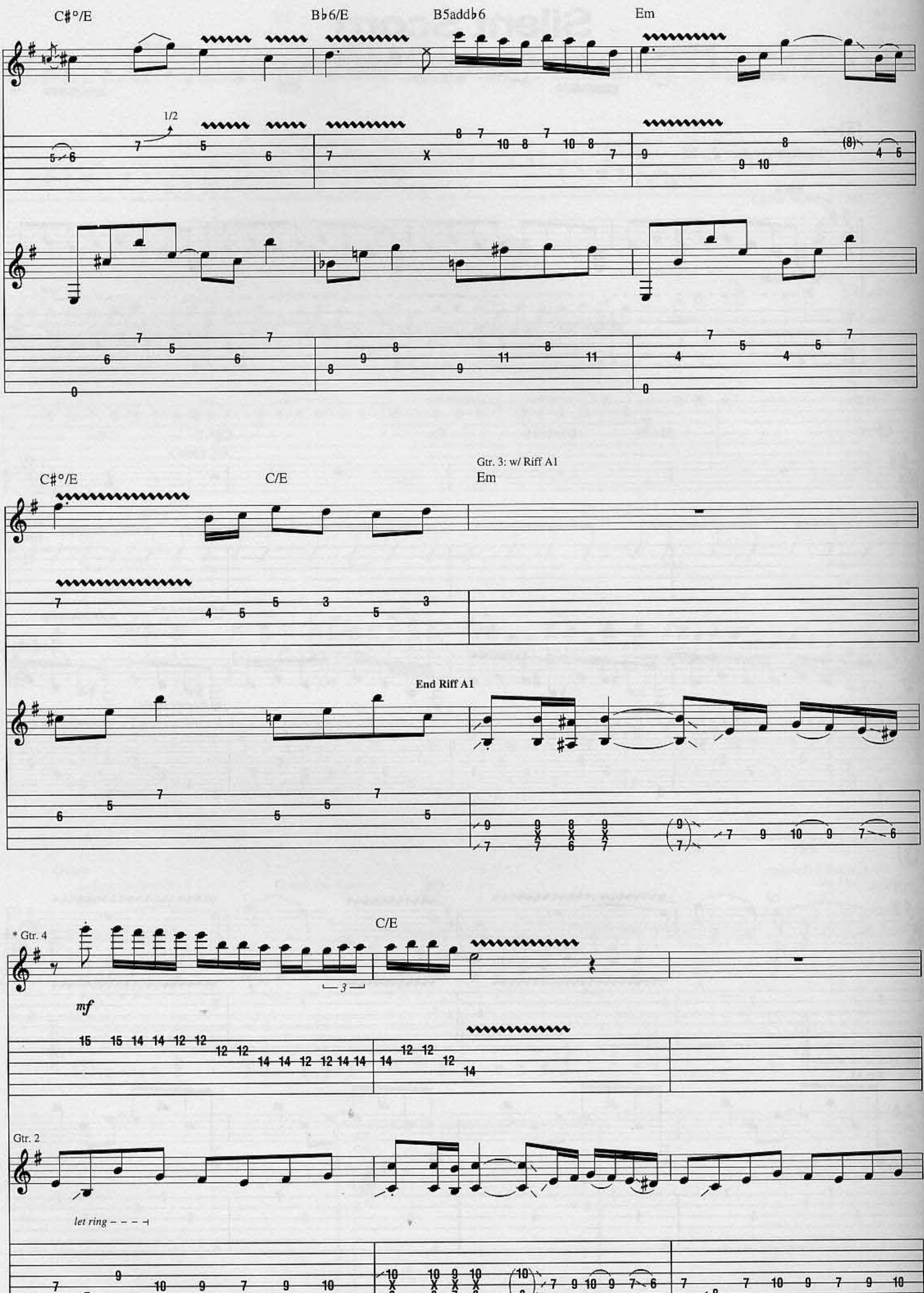

A5
B5
P.M.
8va
C5
B5
E5
Gtr. 1: w/ Rhy. Fig. 3 (1 7/8 times)
C5
End Rhy. Fig. 3
loco
A5
B5
C5
B5
E5
8va
loco


C5
A5
8va
Harm.
loco
B5
C5
8va
1
1/2
Gtr. 1
B5
C5
B5
E5
P.M.
(cont. in notation)
8va
loco
(cont. in Fill 1)
1., 2., 3.
4.
Outro
1st time, Gtr. 4: w/ Fill 1
1st time, Gtr. 4 tacet
Gtr. 1 tacet
E5
C5
B5 E5
C5
B5 E5 N.C.
E5
N.C.
(Cymbal)
Gtr. 1
P.M.
Fill 1
Gtr. 4
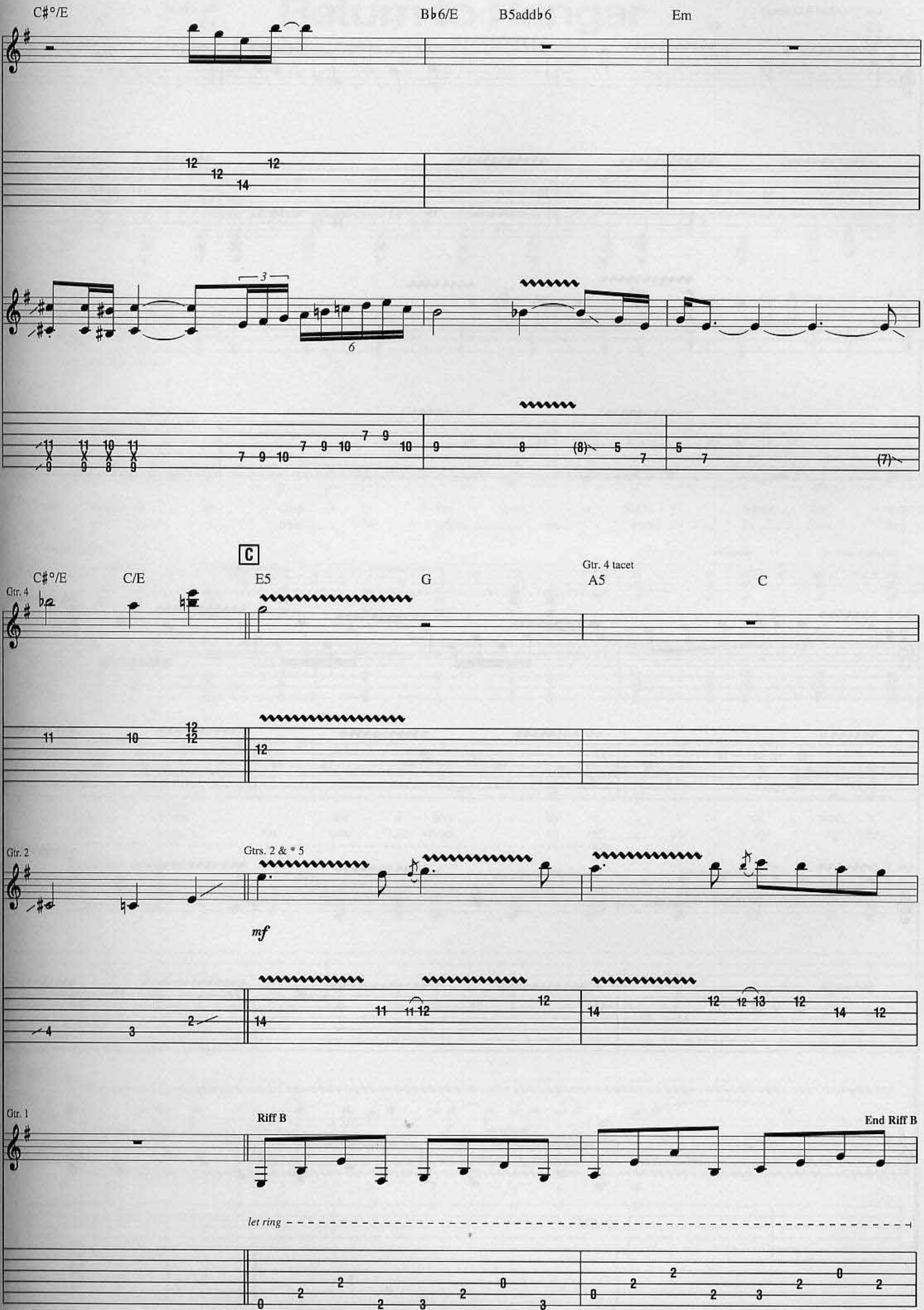
Silent Scorn

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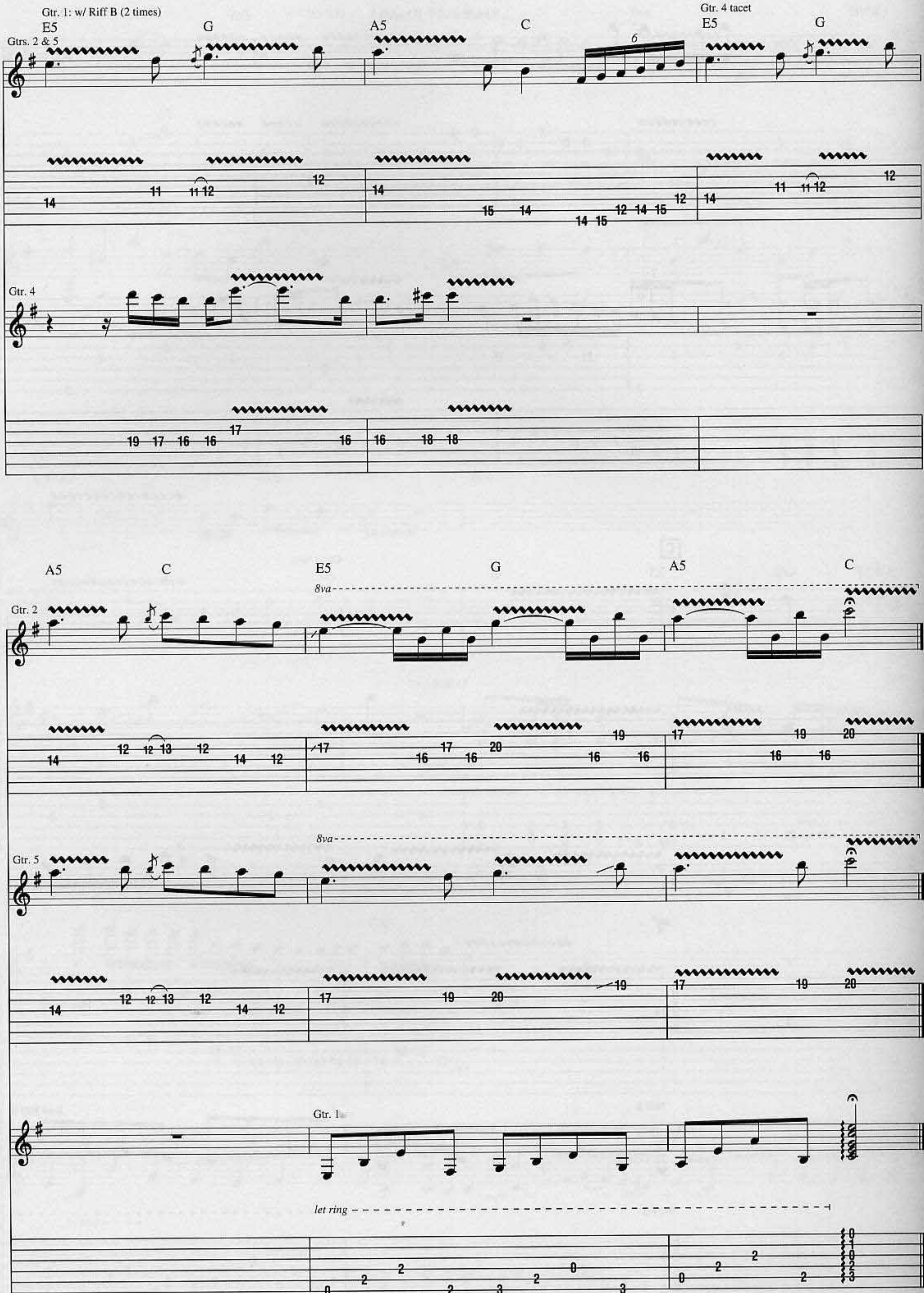




* Trumpet arr. for gtr.

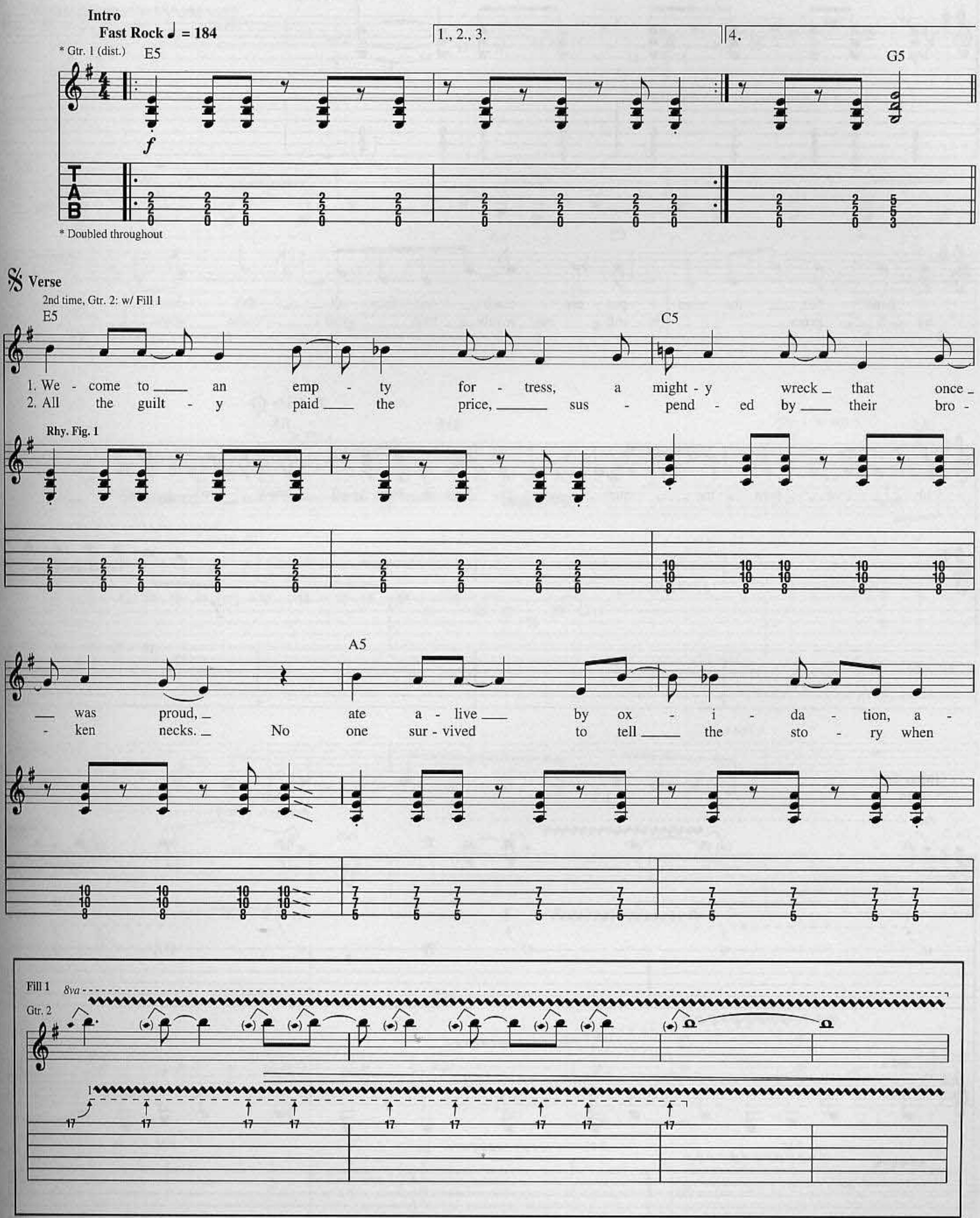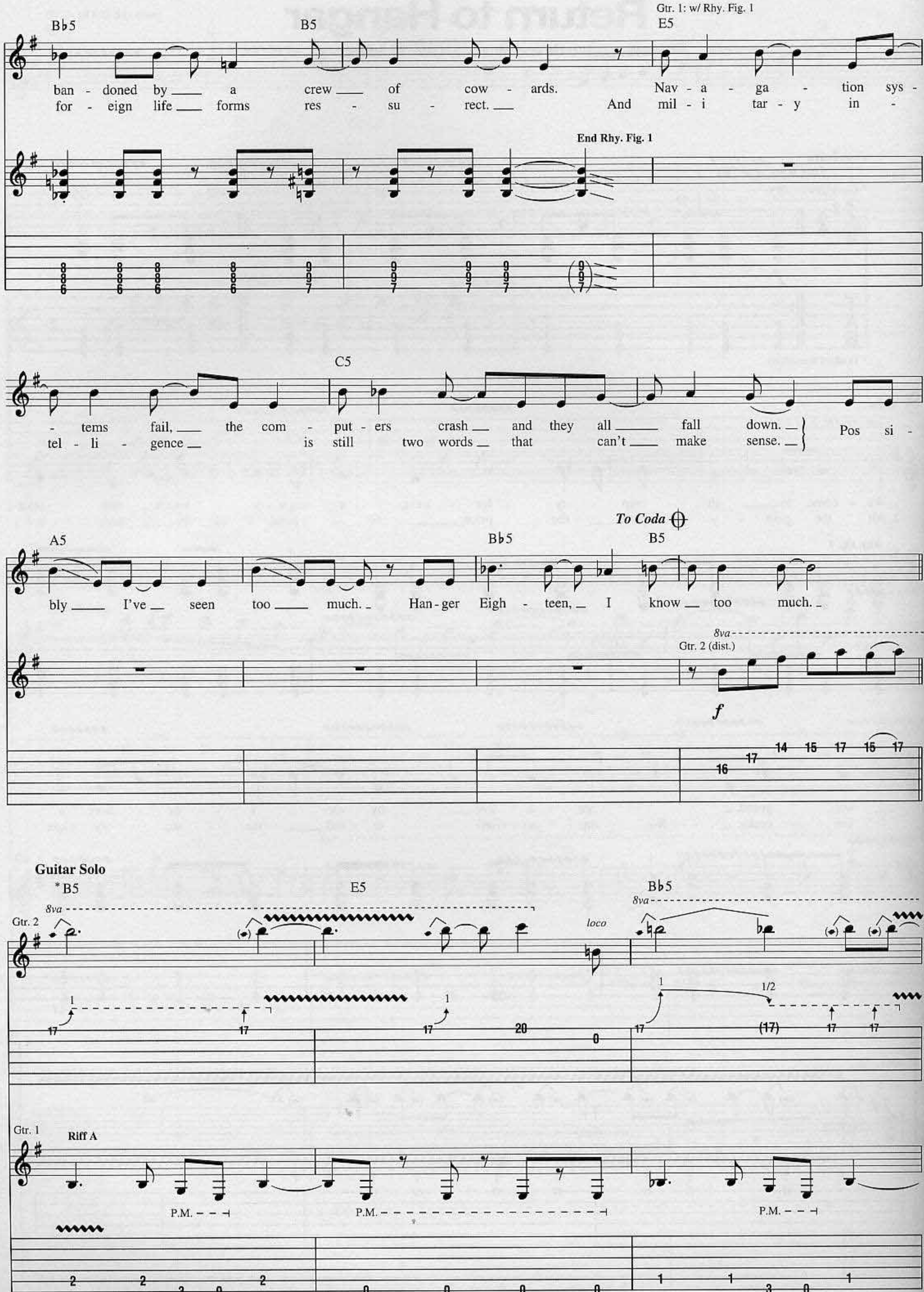


* Trumpet arr. for gtr.


Gtr. 1: w/ Riff B (2 times)
Gtr. 4 tacet
Gtrs. 2 & 5
E5
G
A5
C
Gtr. 4
Gtr. 2
8va
Gtr. 5
Gtr. 1
let ring
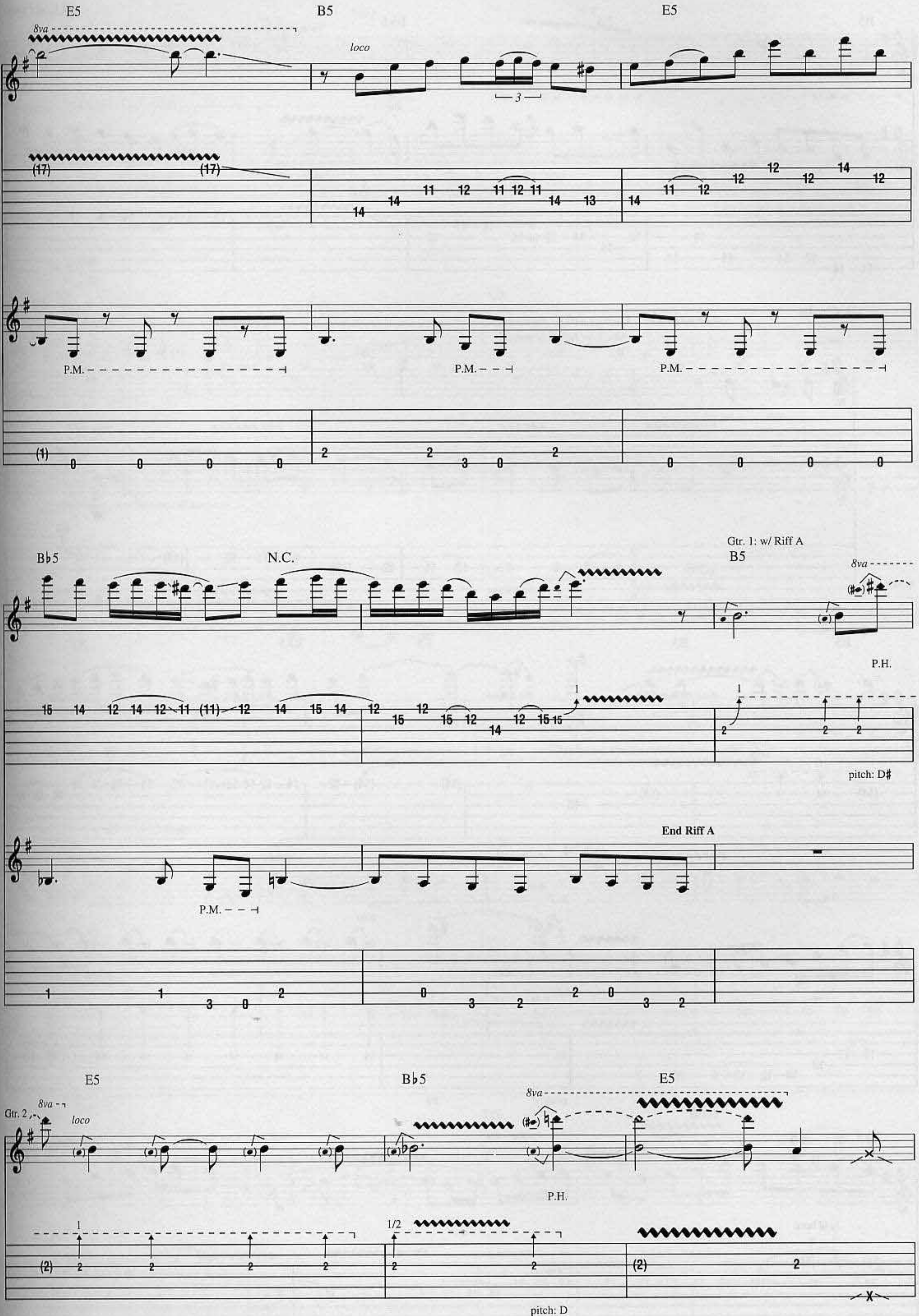
Return to Hangar
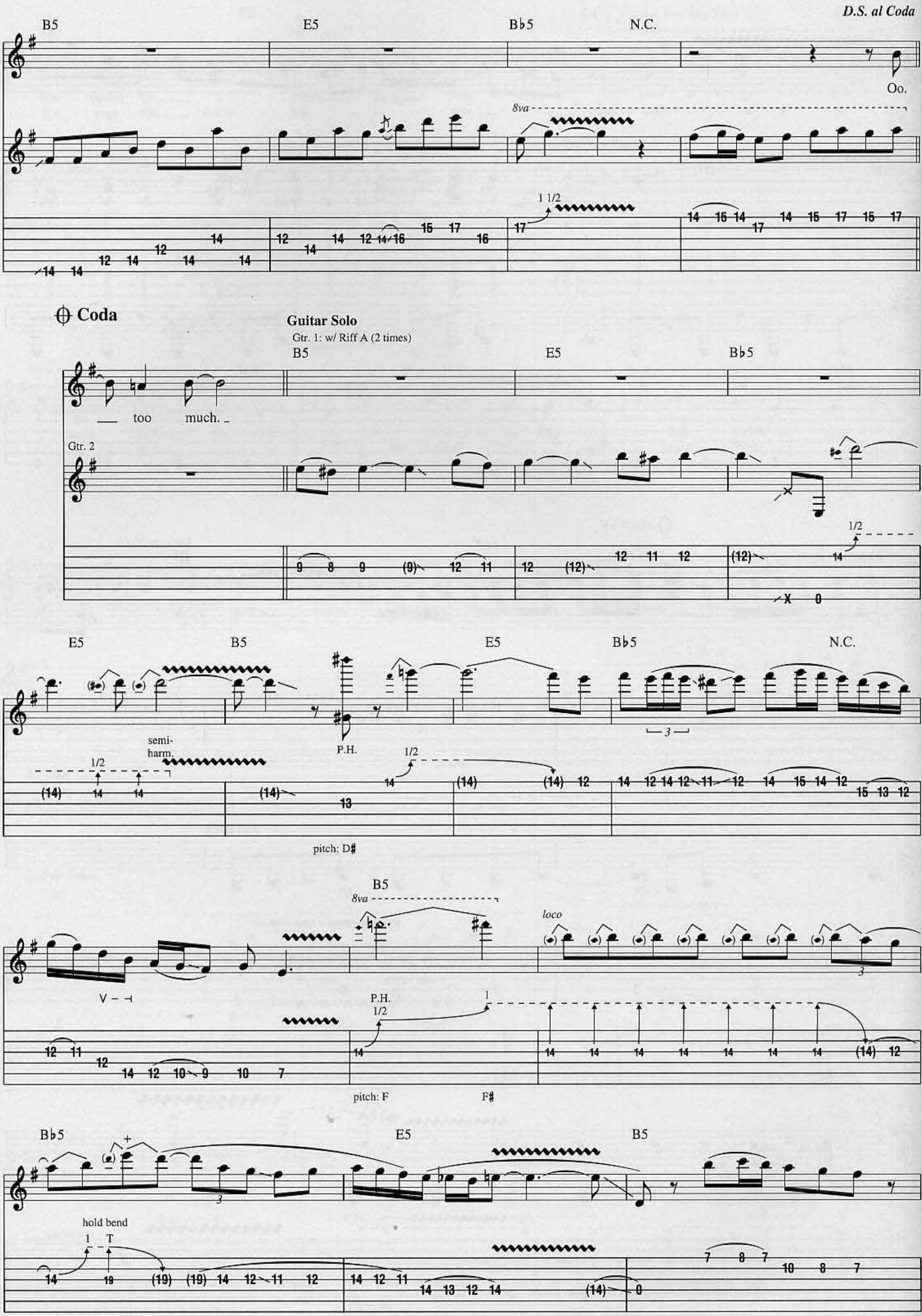
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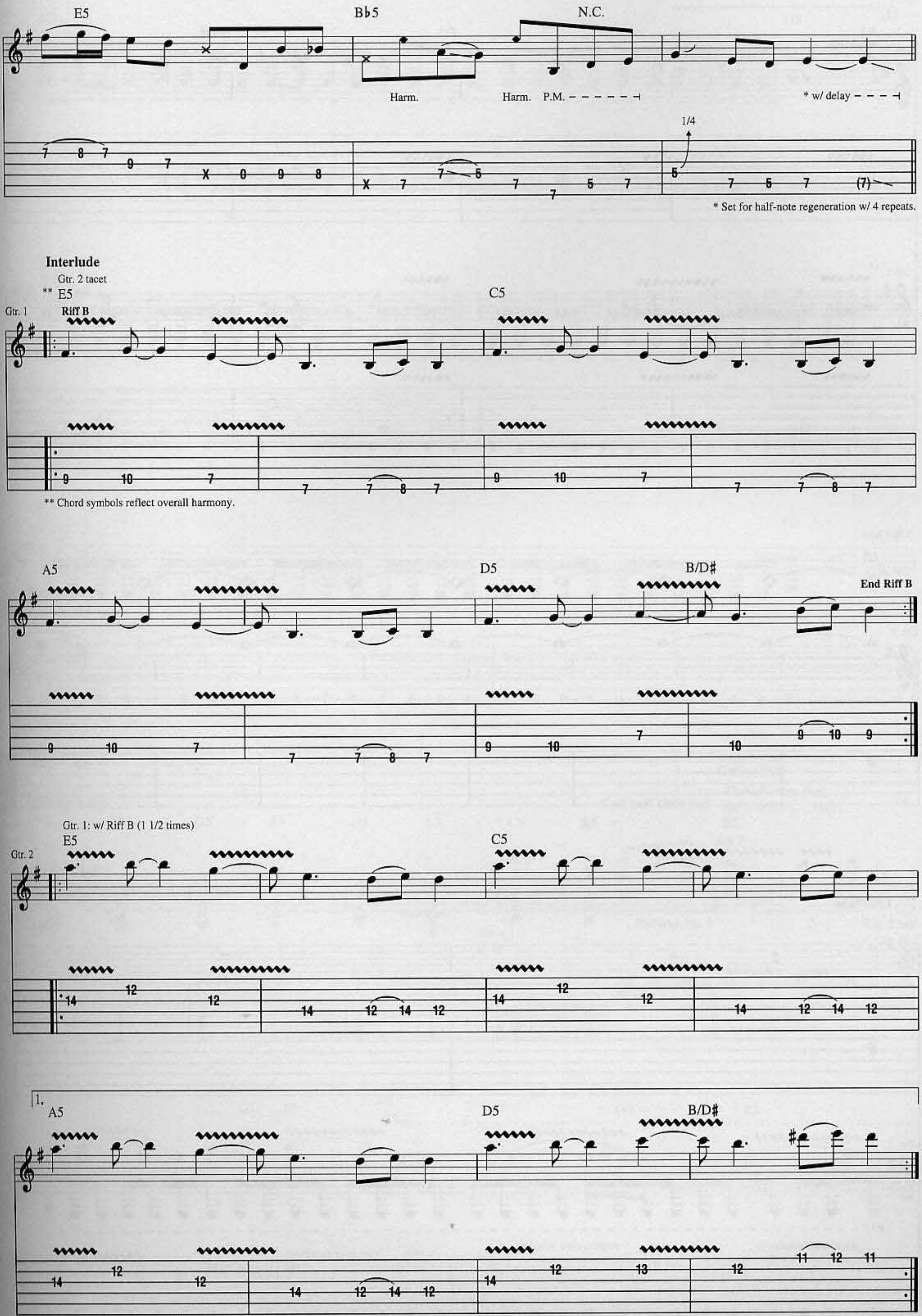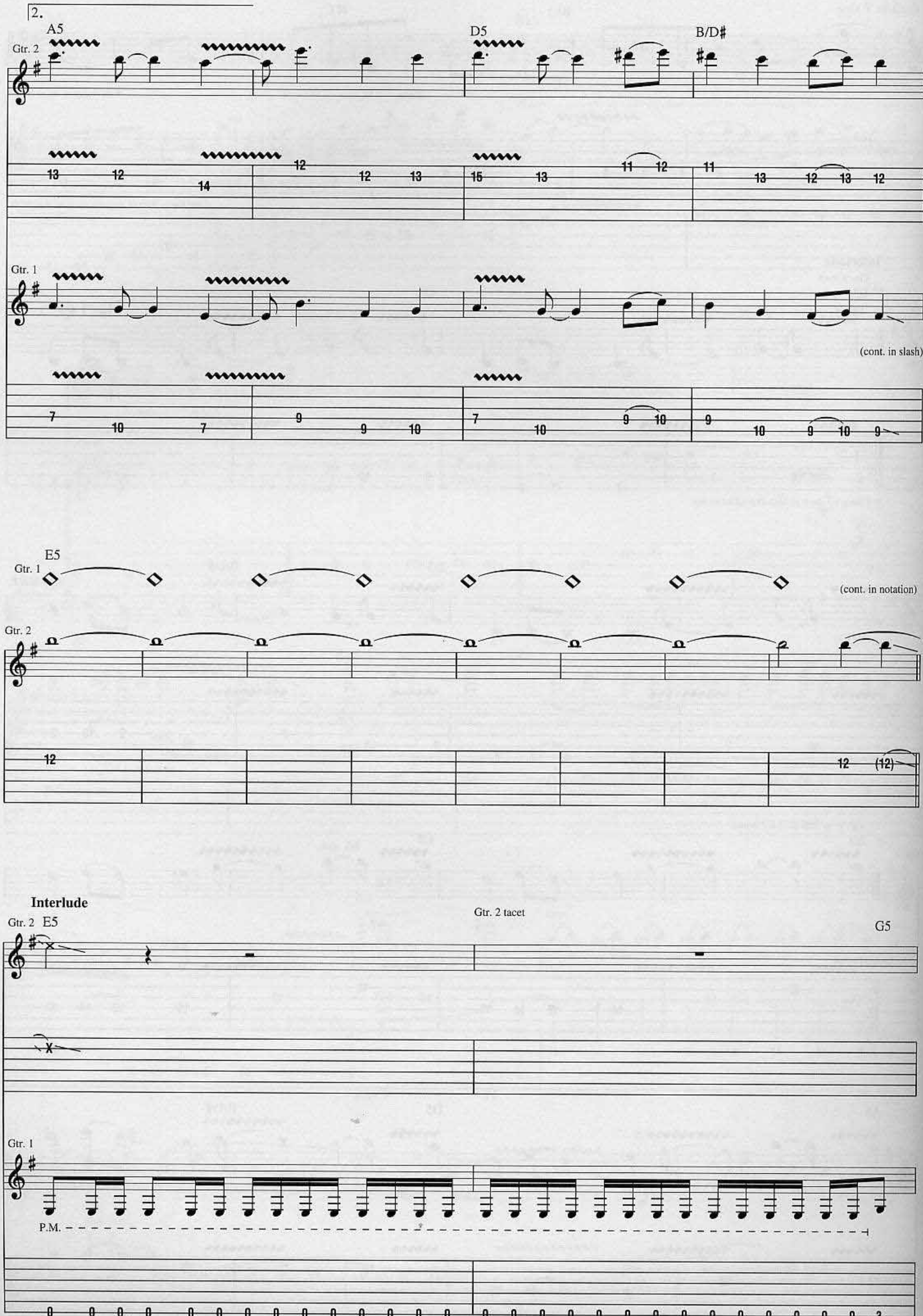




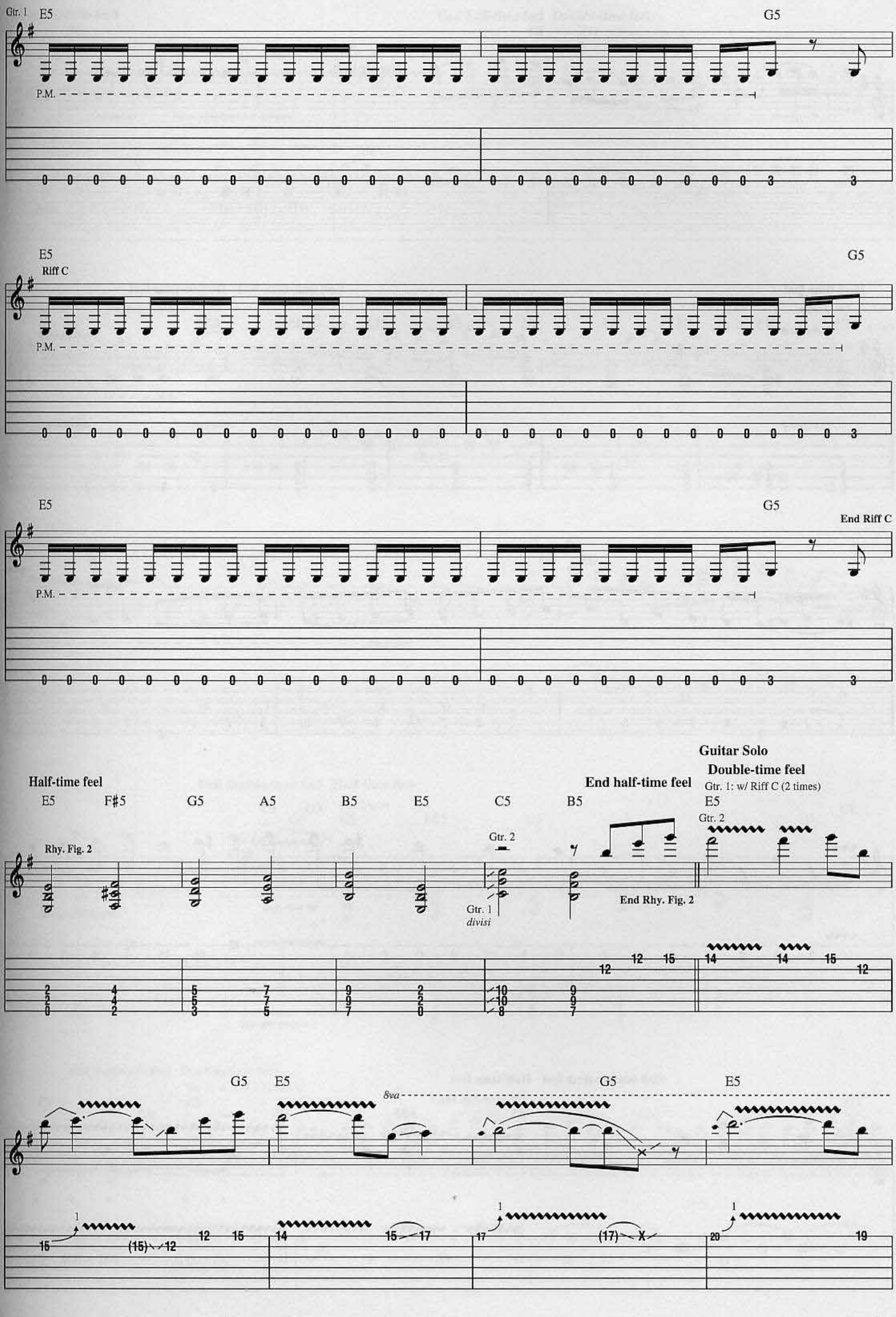
* Chord symbols reflect implied harmony.

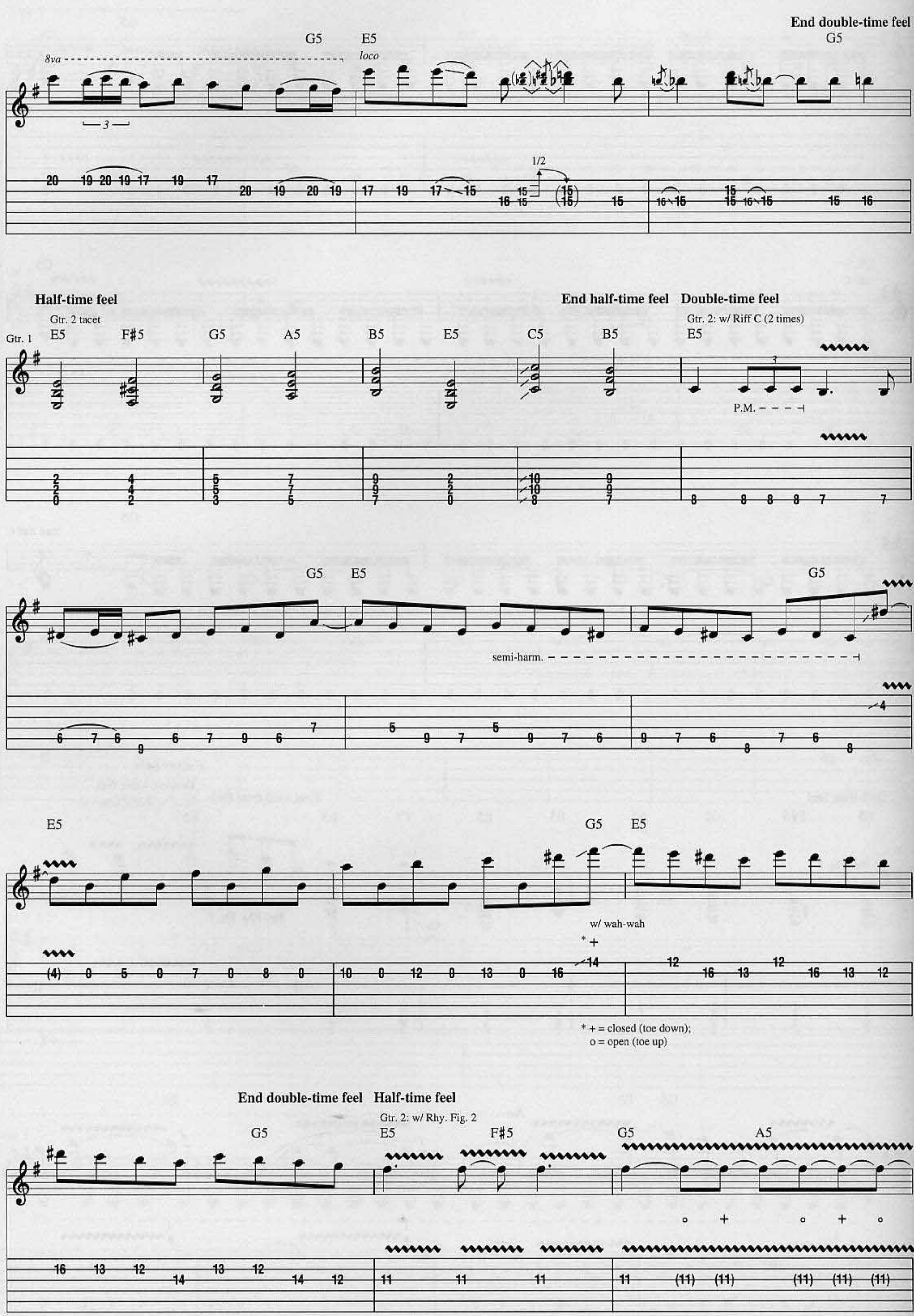

E5
B5
E5
8va
loco
3
P.M.
Bb5
N.C.
Gtr. 1: w/ Riff A
B5
8va
P.H.
pitch: D#
End Riff A
P.M.
E5
Bb5
E5
Gtr. 2
8va
loco
8va
1/2
P.H.
pitch: D

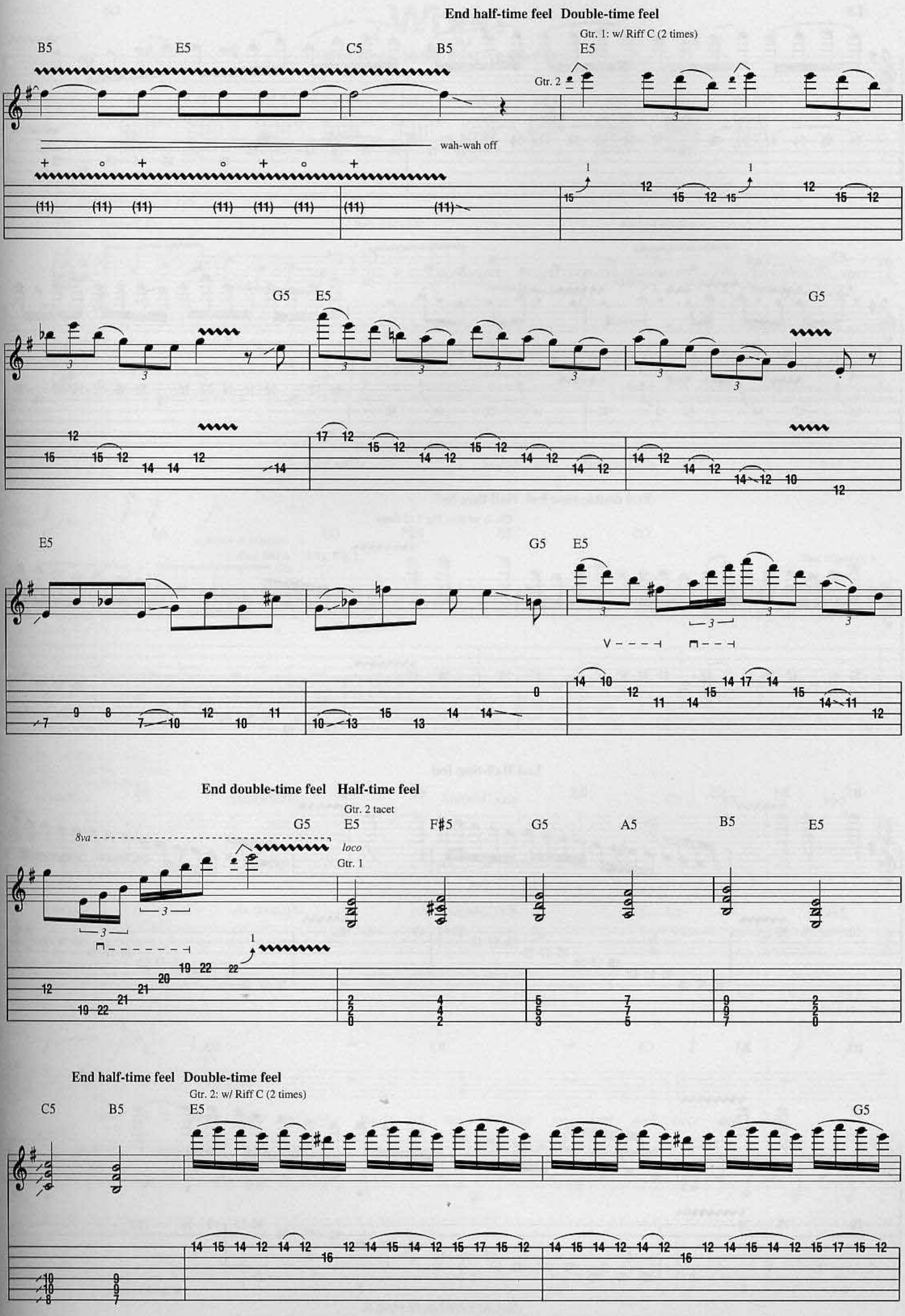

D.S. al Coda
B5
E5
B♭5
N.C.
Oo.
8va
1 1/2
Coda
Guitar Solo
Gtr. 1: w/ Riff A (2 times)
too
much.
Gtr. 2
1/2
semi-
harm.
P.H.
pitch: D♯
loco
pitch: F
F♯
hold bend
1
T

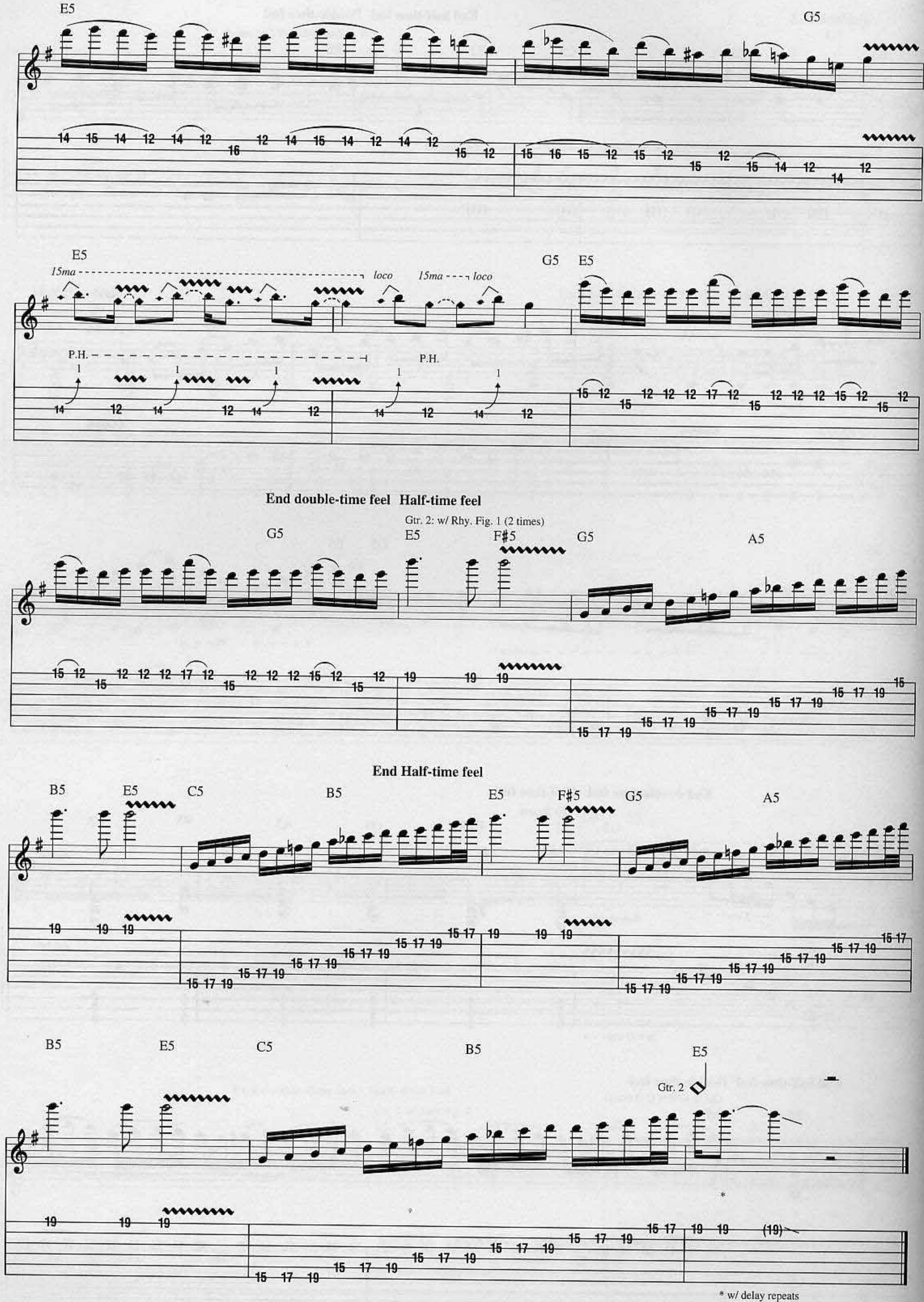

E5
B♭5
N.C.
Harm.
Harm.
P.M.
* w/ delay
1/4
* Set for half-note regeneration w/ 4 repeats.
Interlude
Gtr. 2 tacet
** E5
C5
Gtr. 1
Riff B
** Chord symbols reflect overall harmony.
A5
D5
B/D♯
End Riff B
Gtr. 1: w/ Riff B (1 1/2 times)
E5
C5
Gtr. 2
1.
A5
D5
B/D♯


2.
A5
Gtr. 2
D5
B/D#
Gtr. 1
(cont. in slash)
E5
Gtr. 1
(cont. in notation)
Gtr. 2
Interlude
Gtr. 2 E5
Gtr. 2 tacet
G5
Gtr. 1
P.M.


Gtr. 1
E5
G5
P.M.
E5
Riff C
G5
P.M.
E5
G5
End Riff C
P.M.
Guitar Solo
Double-time feel
Half-time feel
End half-time feel
Gtr. 1: w/ Riff C (2 times)
E5
F♯5
G5
A5
B5
E5
C5
B5
E5
Gtr. 2
Rhy. Fig. 2
Gtr. 2
Gtr. 1
divisi
End Rhy. Fig. 2
G5
E5
8va
G5
E5
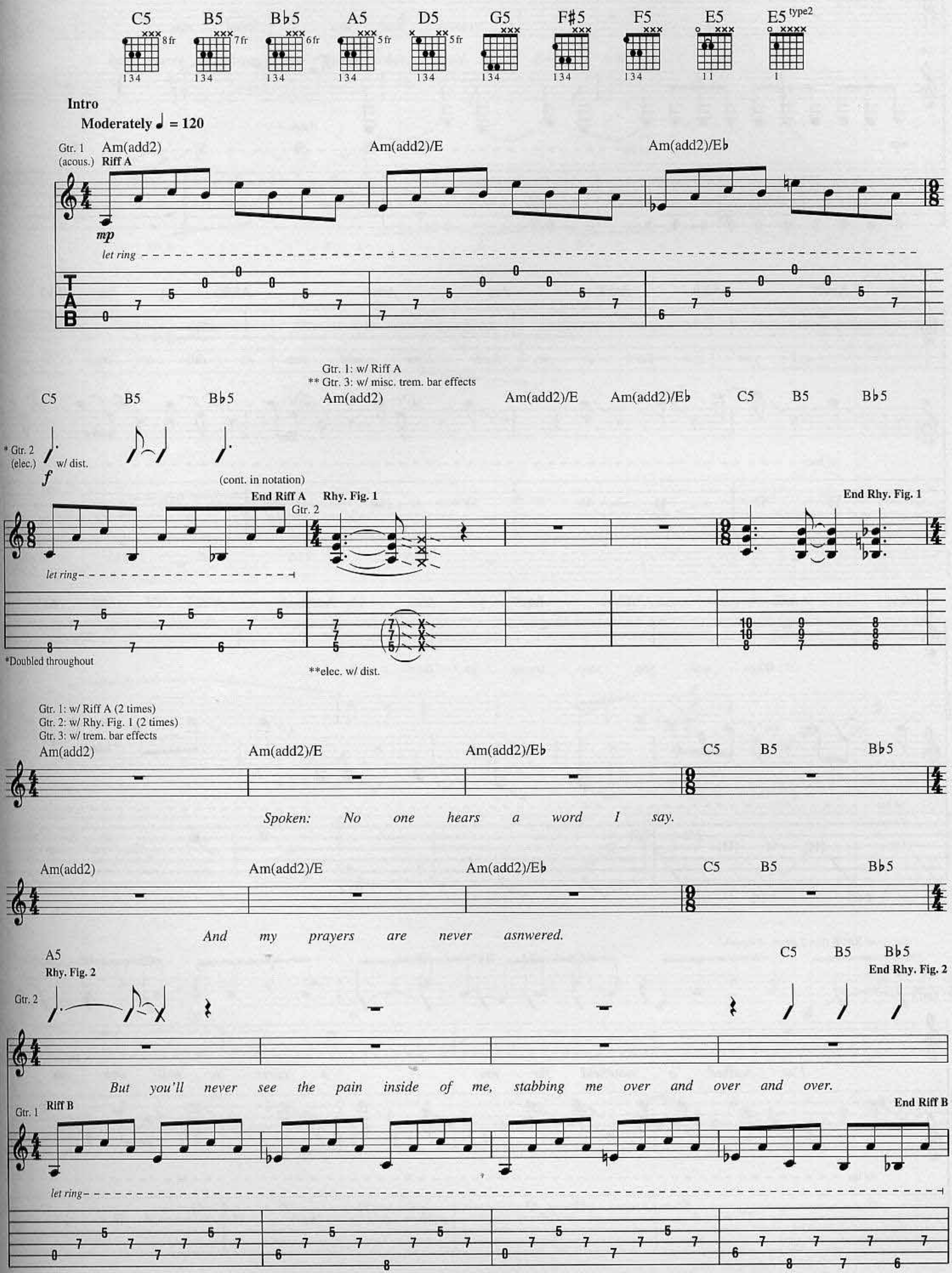

End double-time feel
G5
E5
8va
loco
1/2
Half-time feel
Gtr. 2 tacet
Gtr. 1
E5
F#5
A5
B5
End half-time feel
Double-time feel
C5
Gtr. 2: w/ Riff C (2 times)
P.M.
semi-harm.
w/ wah-wah
* + = closed (toe down);
o = open (toe up)
End double-time feel
Half-time feel
Gtr. 2: w/ Rhy. Fig. 2
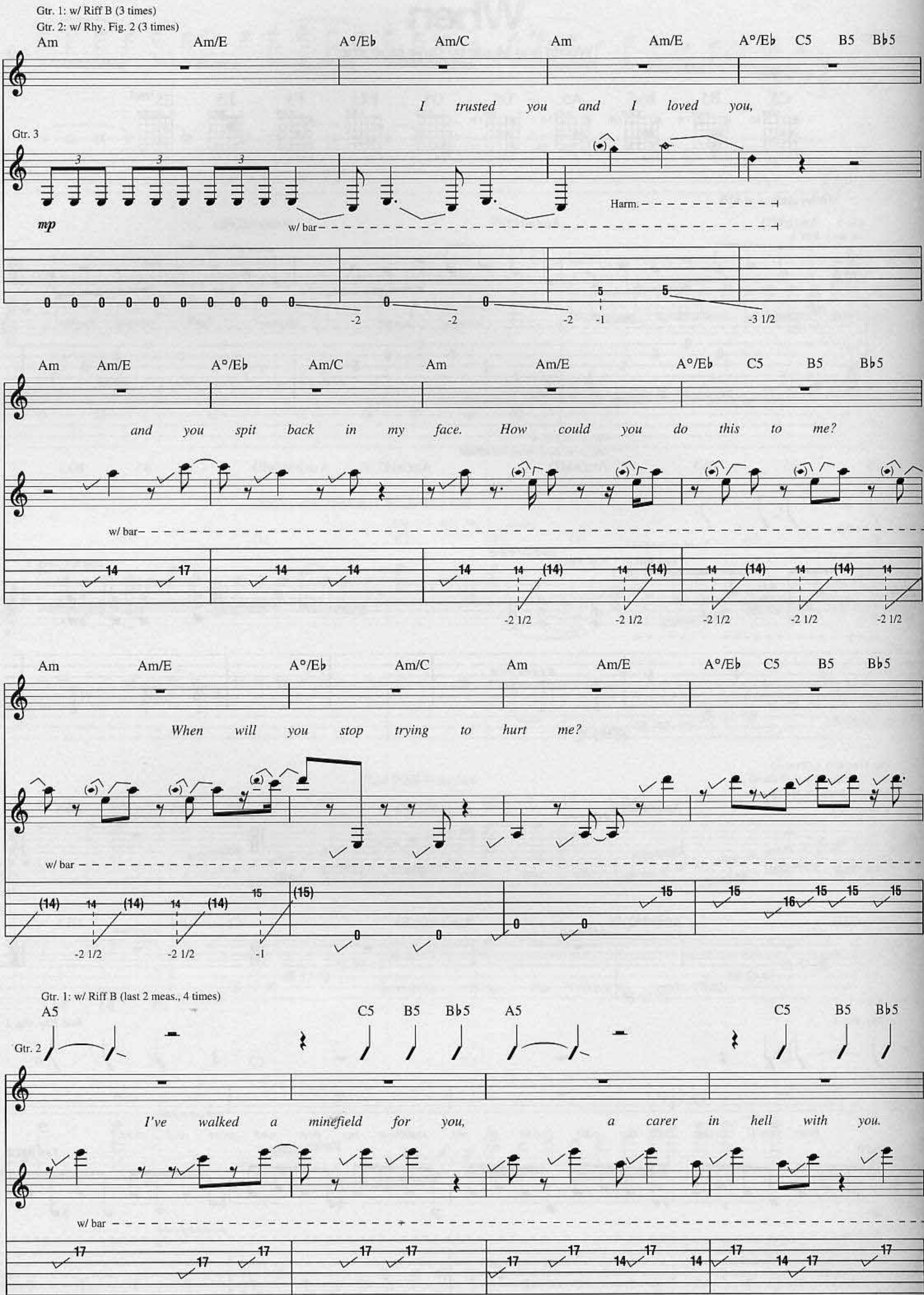

End half-time feel
Double-time feel
Gtr. 1: w/ Riff C (2 times)
B5
E5
C5
B5
E5
Gtr. 2
wah-wah off
G5
E5
G5
E5
G5
E5
End double-time feel
Half-time feel
Gtr. 2 tacet
G5
E5
F#5
G5
A5
B5
E5
8va
loco
Gtr. 1
End half-time feel
Double-time feel
Gtr. 2: w/ Riff C (2 times)
C5
B5
E5
G5


E5
G5
15ma
loco
P.H.
End double-time feel Half-time feel
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
F#5
A5
B5
C5
End Half-time feel
Gtr. 2
* w/ delay repeats

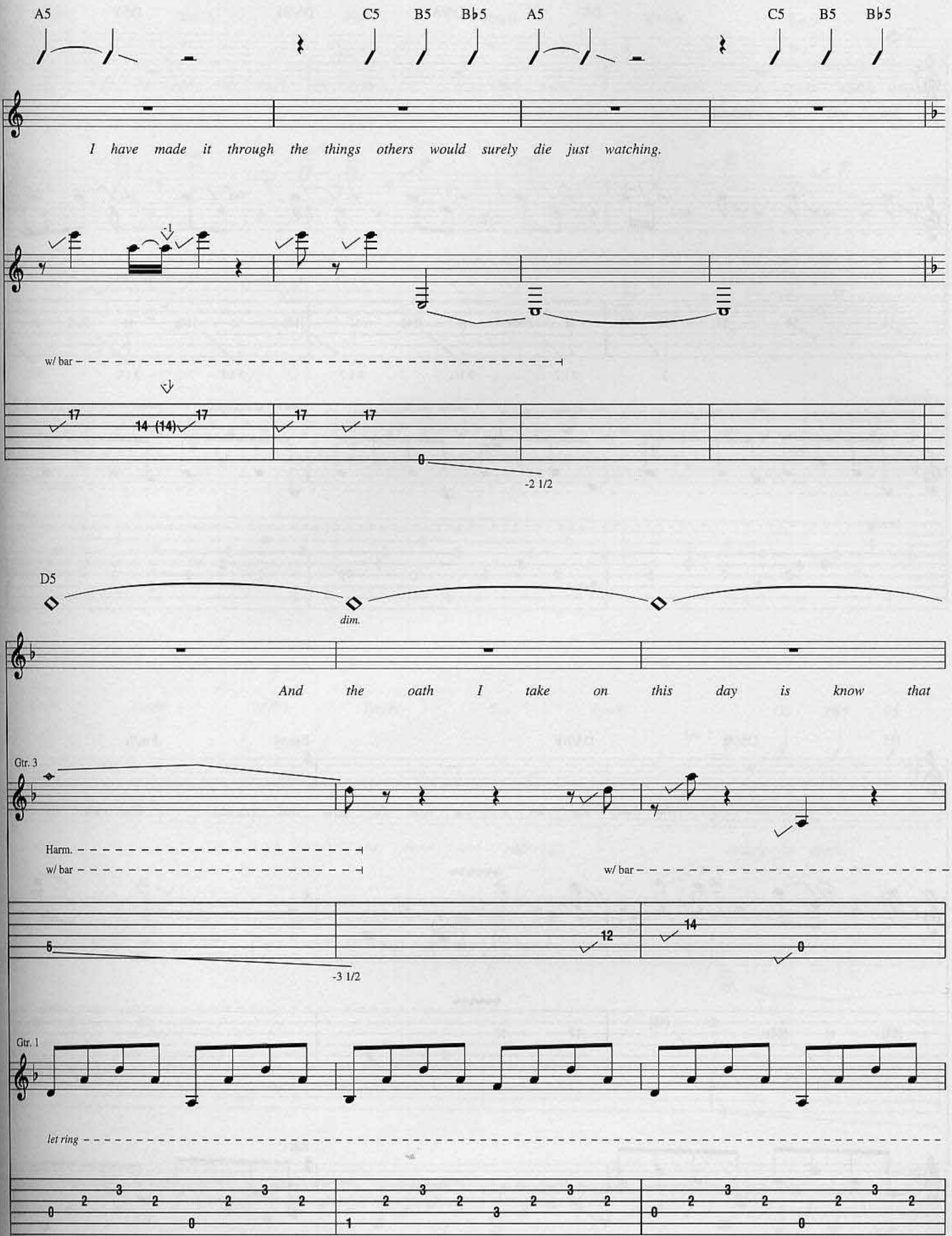
When

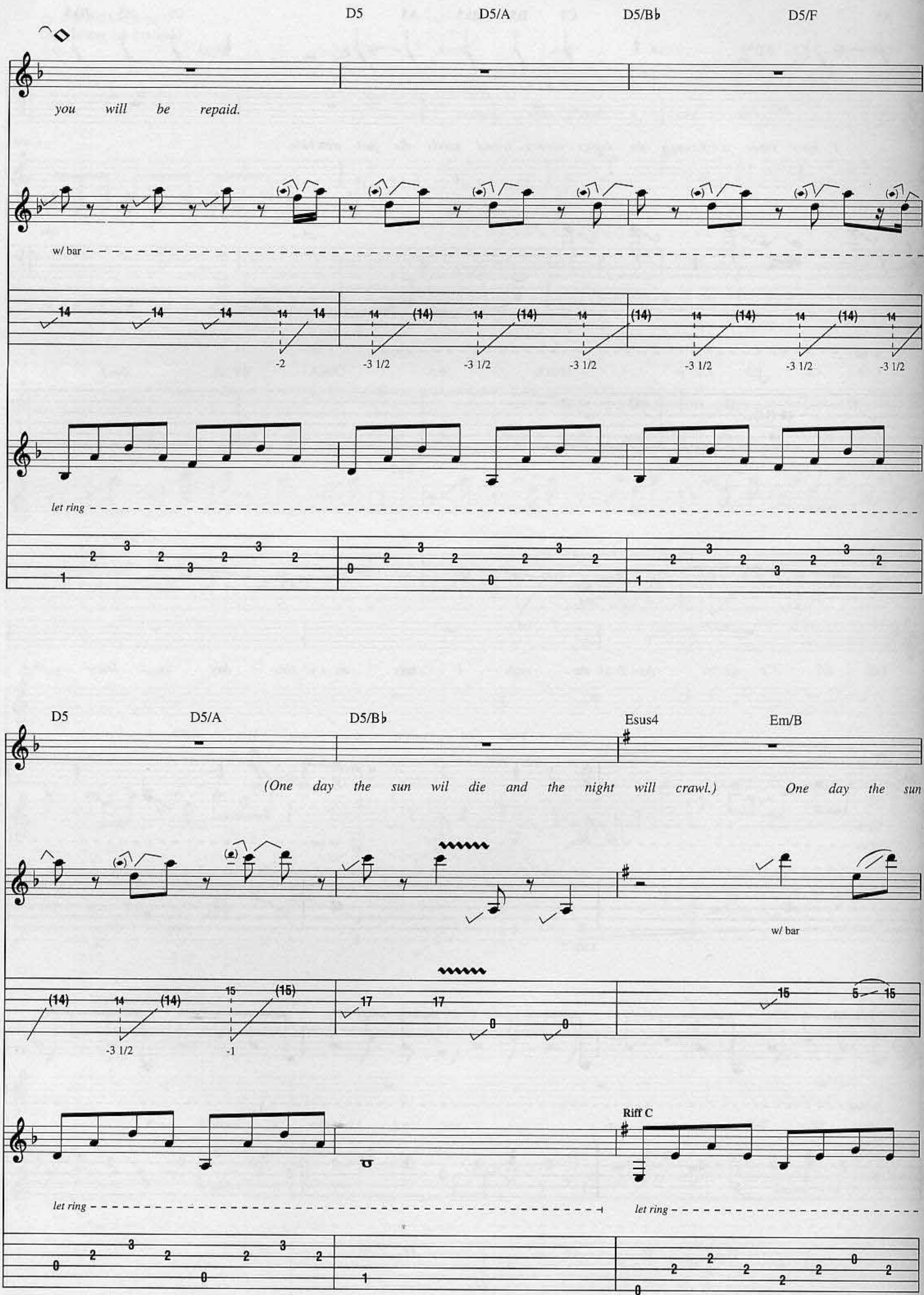
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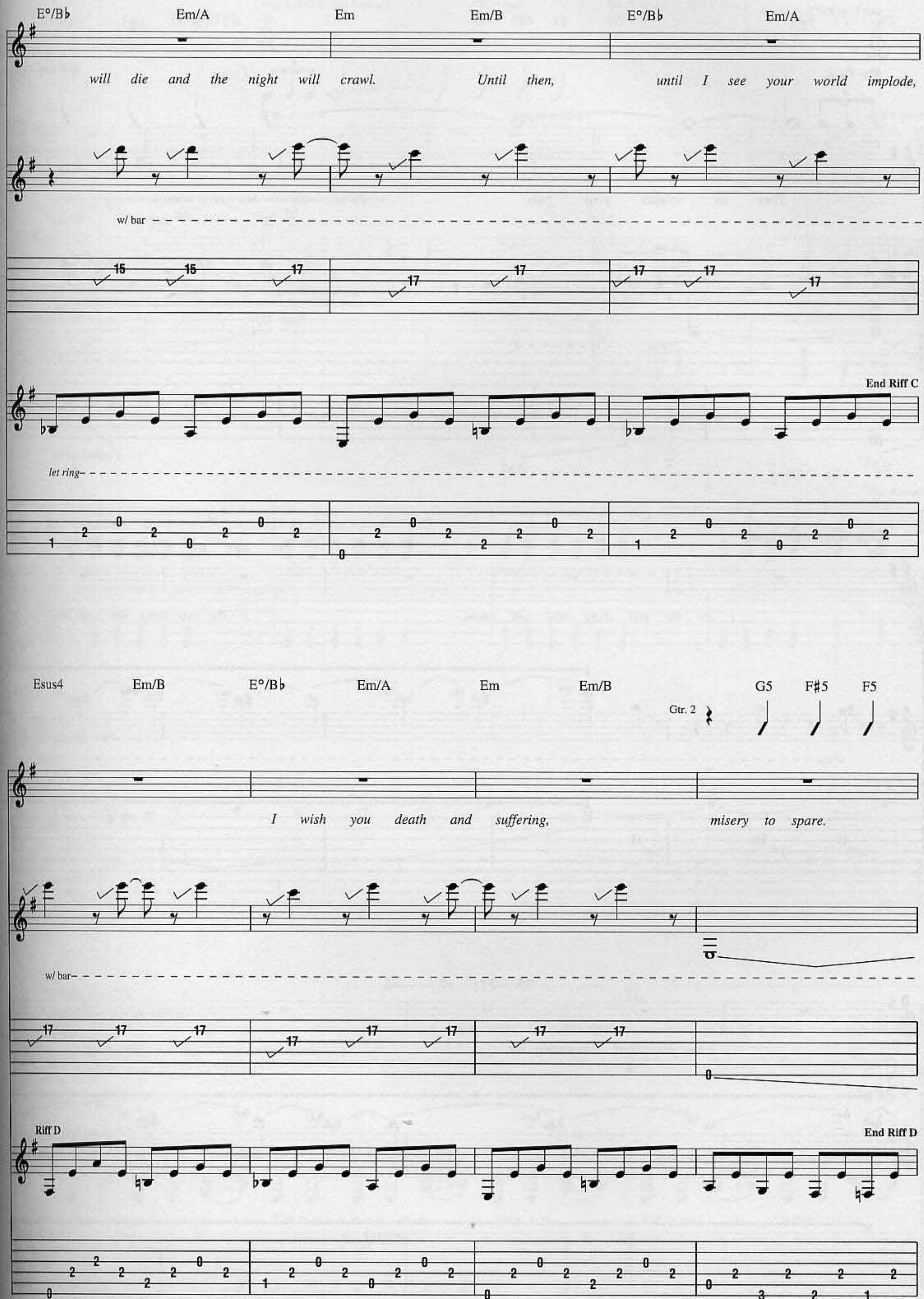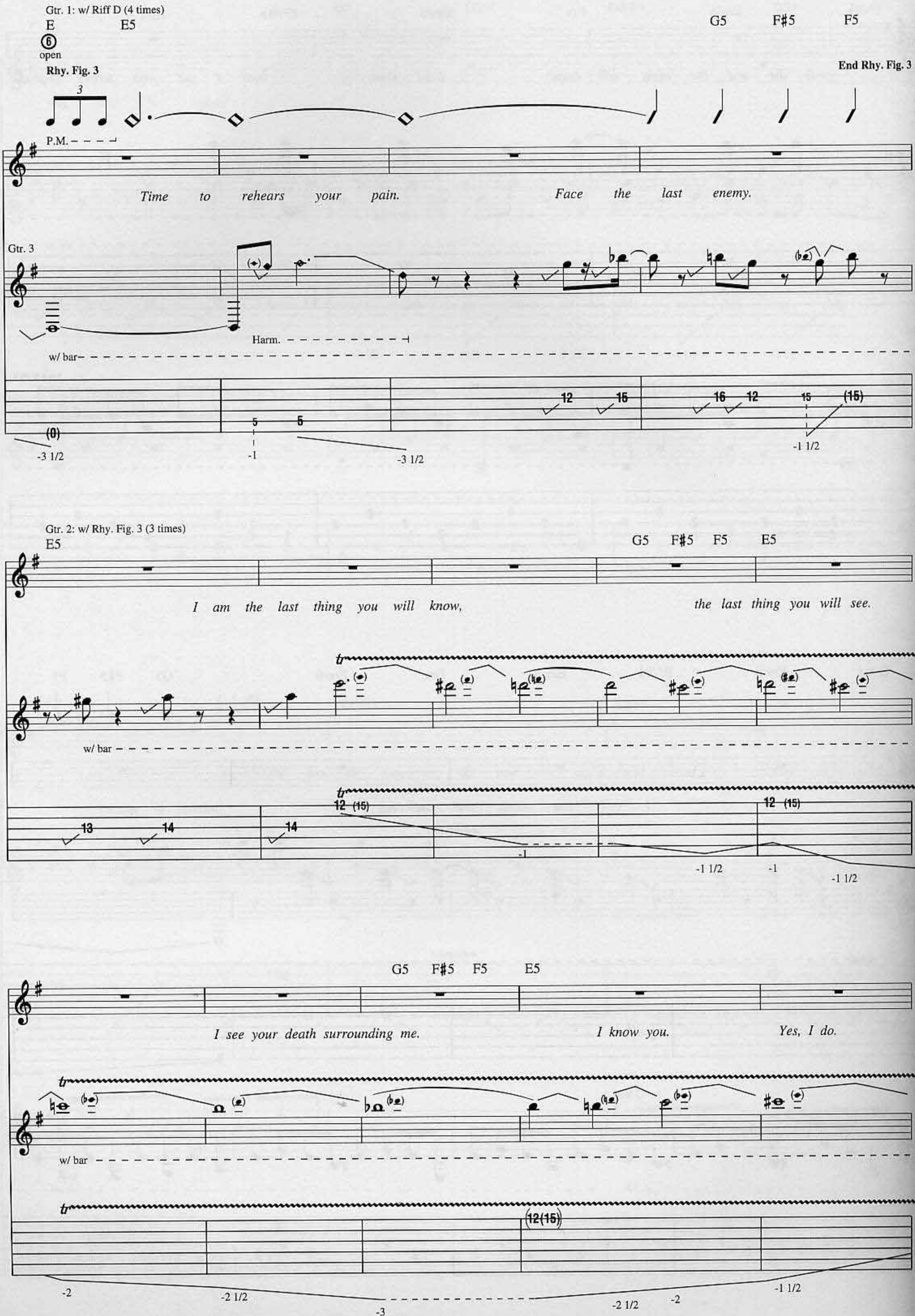




Gtr. 1: w/ Riff B (3 times)
Gtr. 2: w/ Rhy. Fig. 2 (3 times)
Am Am/E A°/E♭ Am/C Am Am/E A°/E♭ C5 B5 B♭5
I trusted you and I loved you,
Gtr. 3
mp
w/ bar
Harm.
Am Am/E A°/E♭ Am/C Am Am/E A°/E♭ C5 B5 B♭5
and you spit back in my face. How could you do this to me?
w/ bar
Am Am/E A°/E♭ Am/C Am Am/E A°/E♭ C5 B5 B♭5
When will you stop trying to hurt me?
w/ bar
Gtr. 1: w/ Riff B (last 2 meas., 4 times)
A5 C5 B5 B♭5 A5 C5 B5 B♭5
Gtr. 2
I've walked a minefield for you, a carer in hell with you.
w/ bar
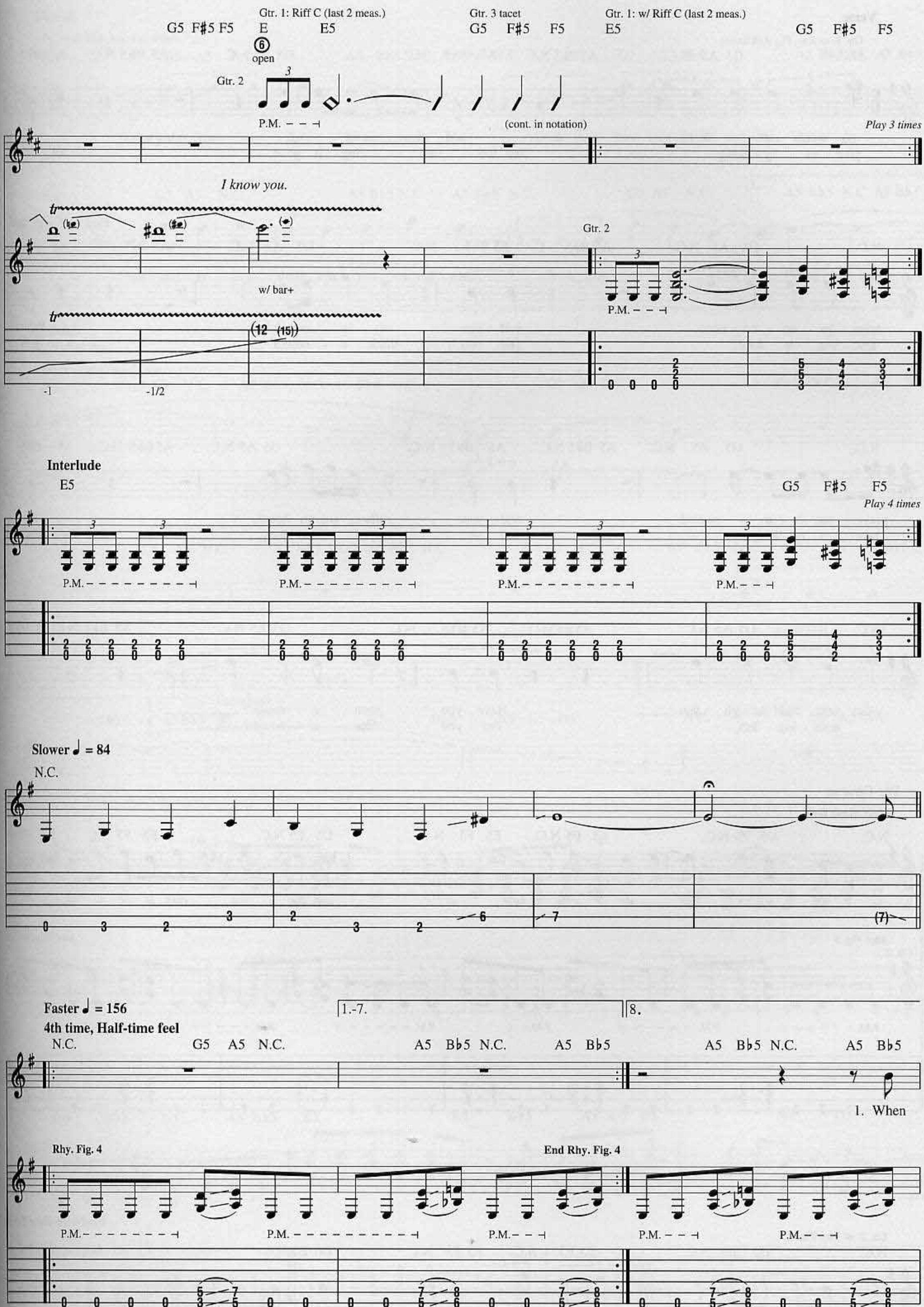

A5
C5
B5
B♭5
A5
C5
B5
B♭5
I have made it through the things others would surely die just watching.
w/ bar
-2 1/2
D5
dim.
And the oath I take on this day is know that
Gtr. 3
Harm.
w/ bar
w/ bar
-3 1/2
Gtr. 1
let ring
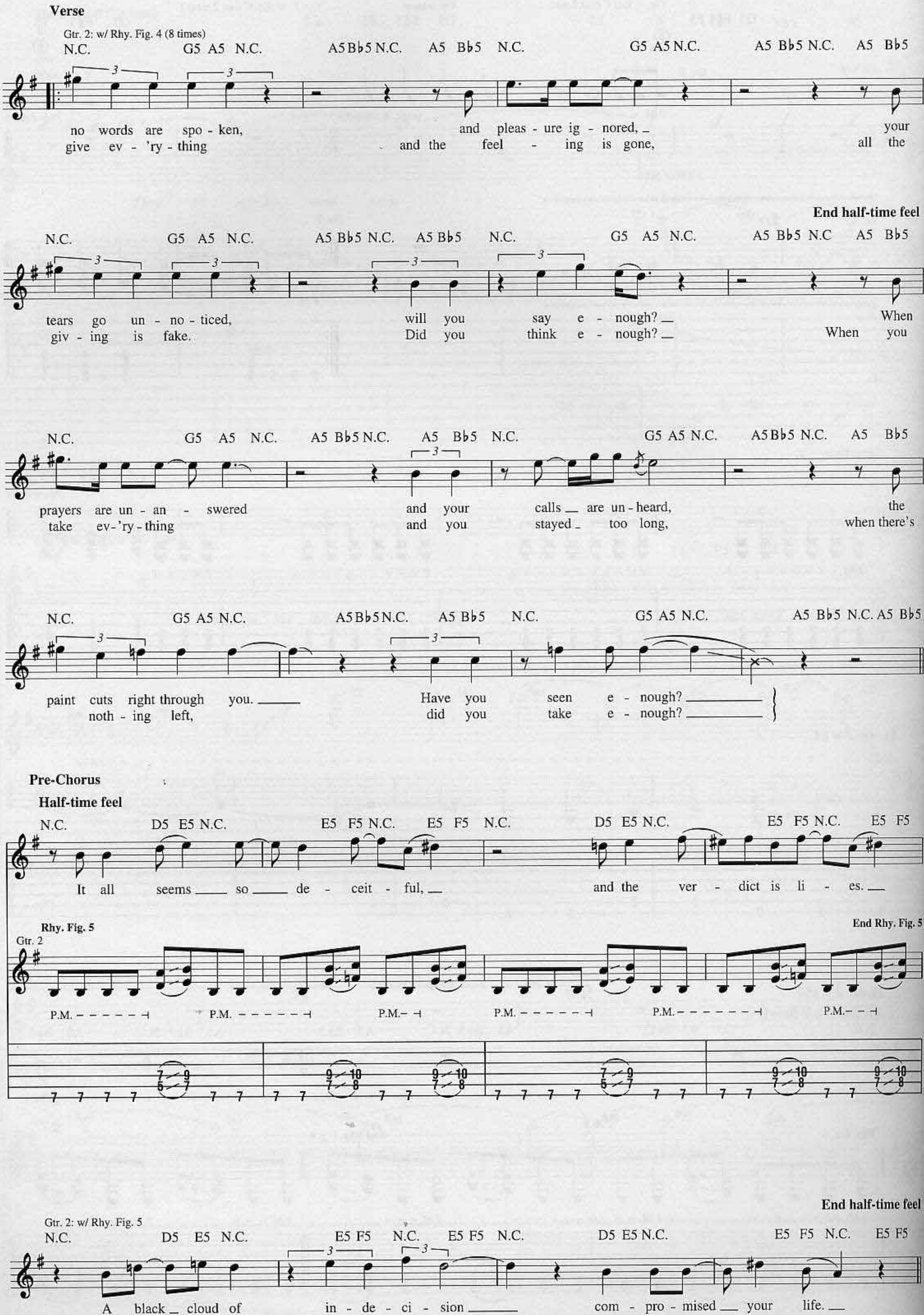

D5
D5/A
D5/B♭
D5/F
you will be repaid.
w/ bar
let ring
D5
D5/A
D5/B♭
Esus4
Em/B
(One day the sun wil die and the night will crawl.)
One day the sun
w/ bar
let ring
Riff C
let ring
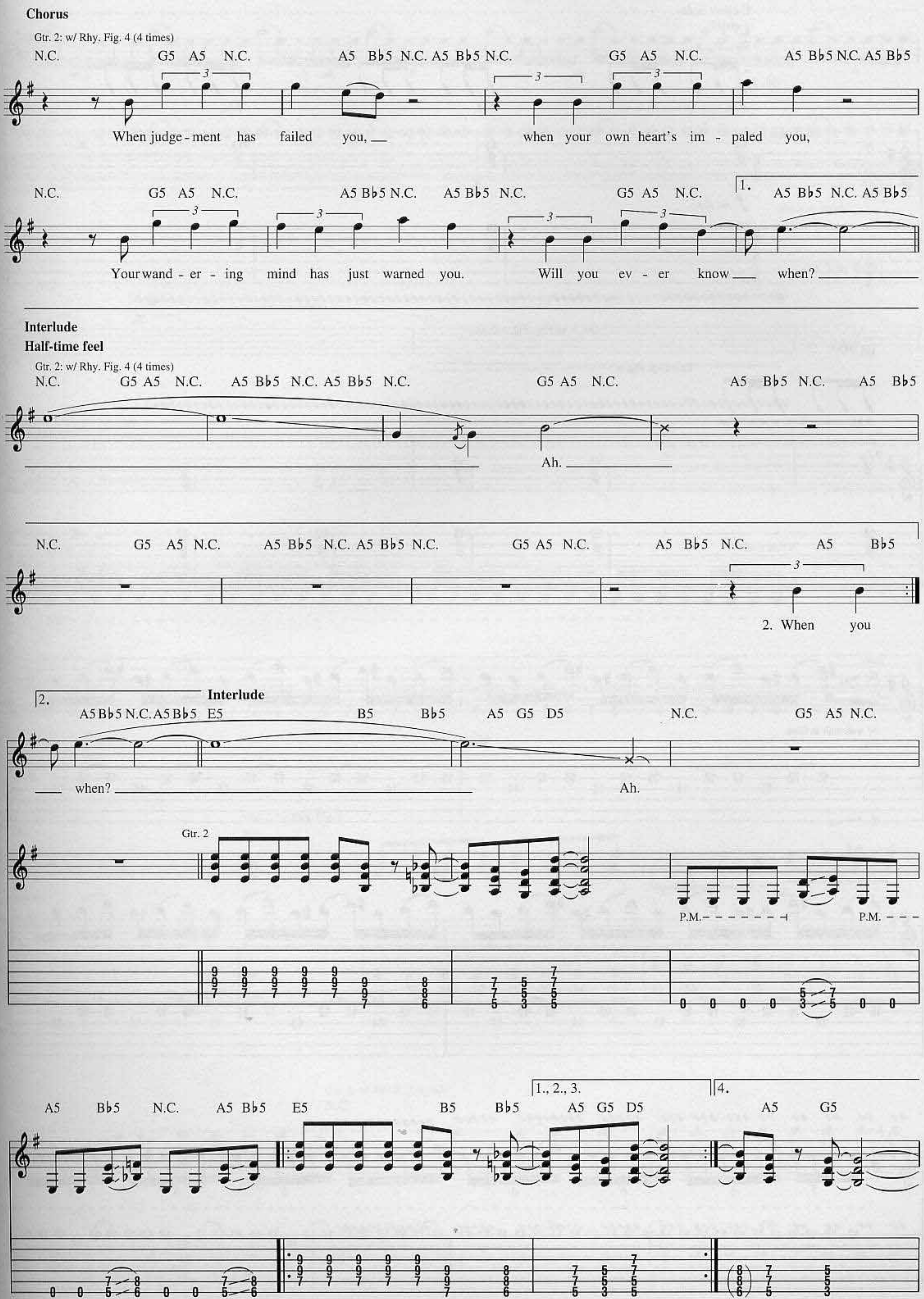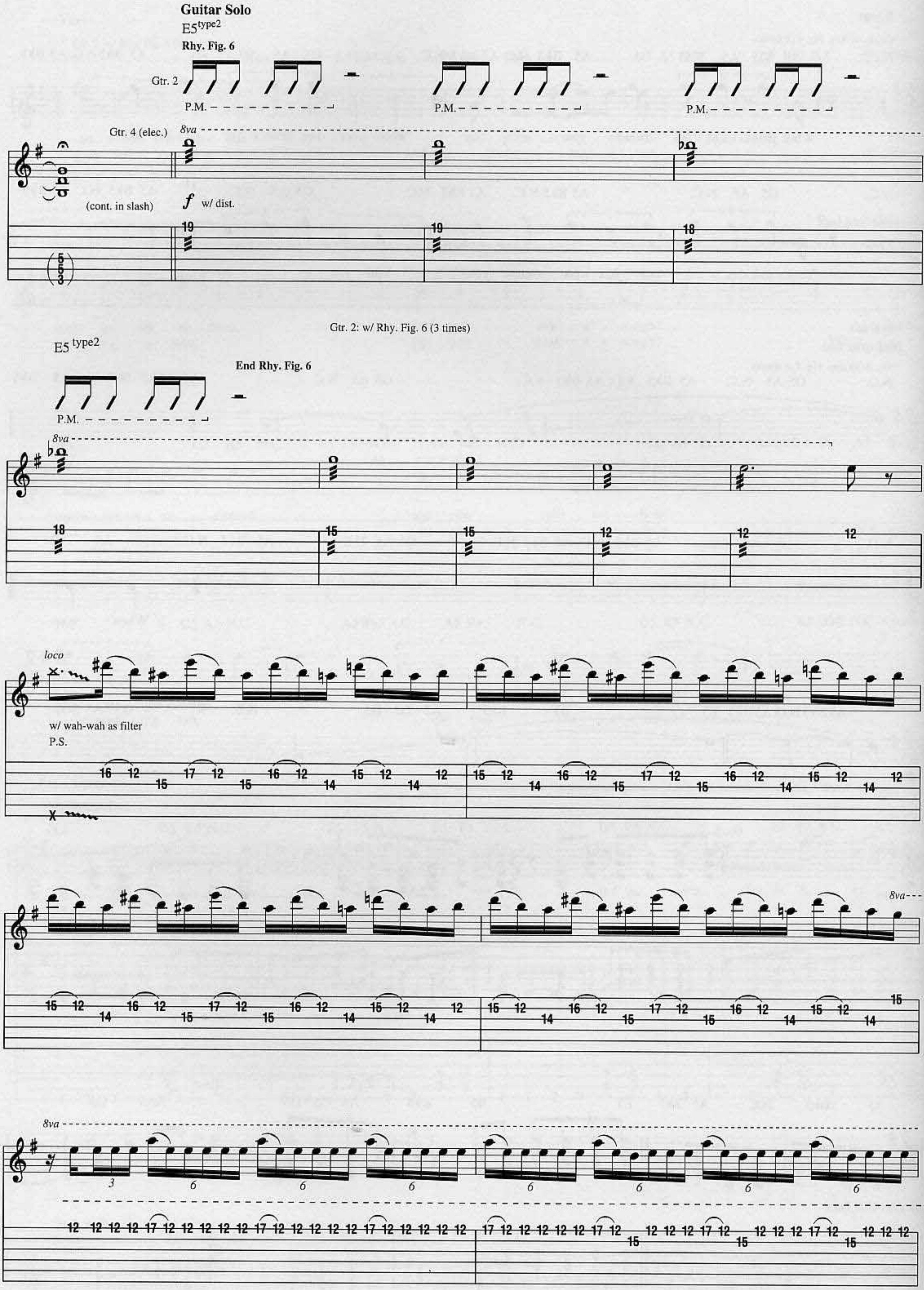


E°/B♭ Em/A Em Em/B E°/B♭ Em/A
will die and the night will crawl. Until then, until I see your world implode,
w/ bar
End Riff C
let ring
Esus4 Em/B E°/B♭ Em/A Em Em/B
Gtr. 2
G5 F♯5 F5
I wish you death and suffering, misery to spare.
w/ bar
Riff D
End Riff D

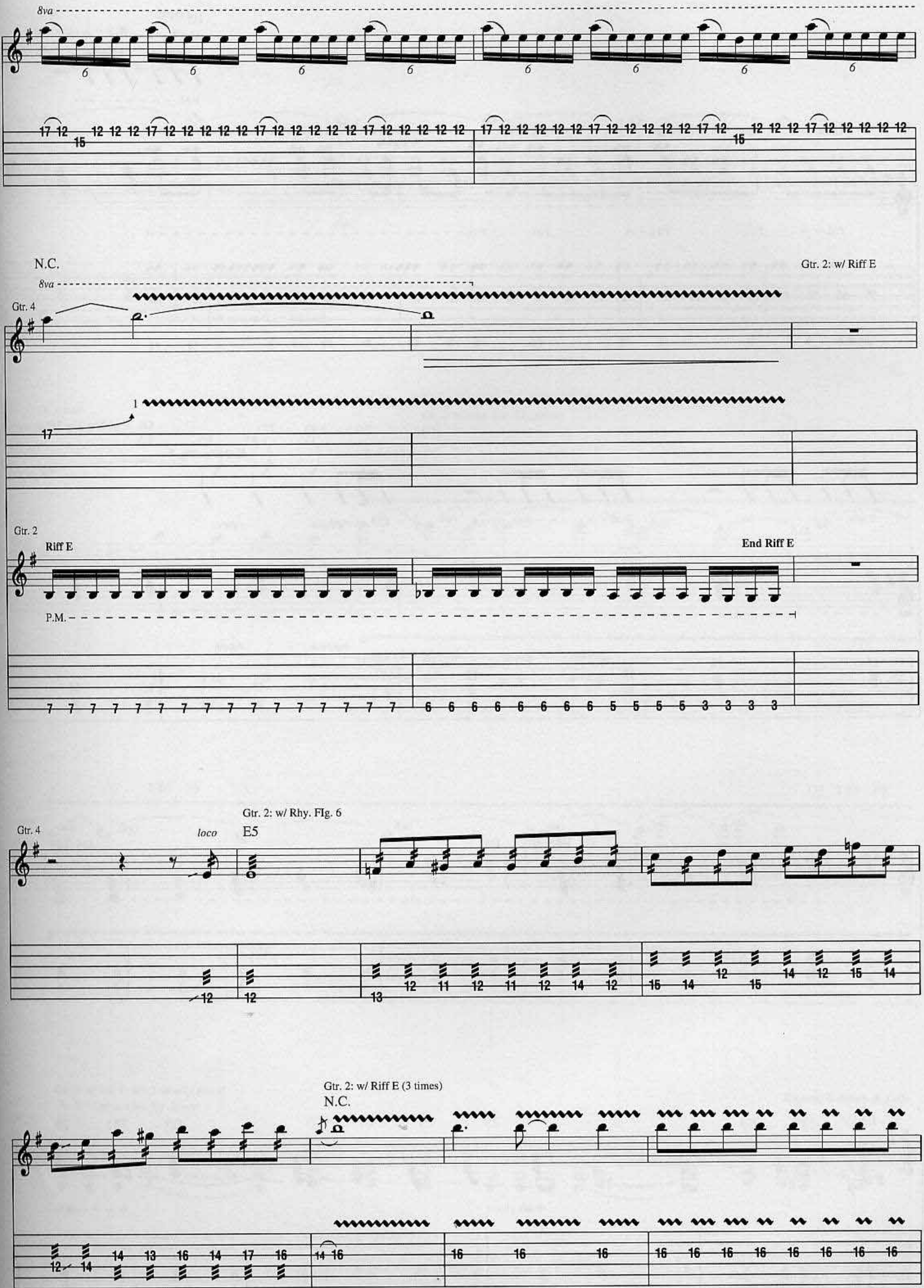

Gtr. 1: w/ Riff D (4 times)
E
E5
G5
F#5
F5
open
Rhy. Fig. 3
End Rhy. Fig. 3
P.M.
Time to rehears your pain.
Face the last enemy.
Gtr. 3
Harm.
w/ bar
Gtr. 2: w/ Rhy. Fig. 3 (3 times)
E5
G5
F#5
F5
E5
I am the last thing you will know,
the last thing you will see.
w/ bar
G5
F#5
F5
E5
I see your death surrounding me.
I know you.
Yes, I do.
w/ bar


Gtr. 1: Riff C (last 2 meas.)
G5 F#5 F5 E E5
open
Gtr. 2
P.M.
Gtr. 3 tacet
G5 F#5 F5
Gtr. 1: w/ Riff C (last 2 meas.)
E5
G5 F#5 F5
(cont. in notation)
Play 3 times
I know you.
w/ bar+
Gtr. 2
Interlude
E5
G5 F#5 F5
Play 4 times
Slower ♩ = 84
N.C.
Faster ♩ = 156
4th time, Half-time feel
N.C. G5 A5 N.C. A5 B♭5 N.C. A5 B♭5
1.-7.
8.
A5 B♭5 N.C. A5 B♭5
1. When
Rhy. Fig. 4
End Rhy. Fig. 4

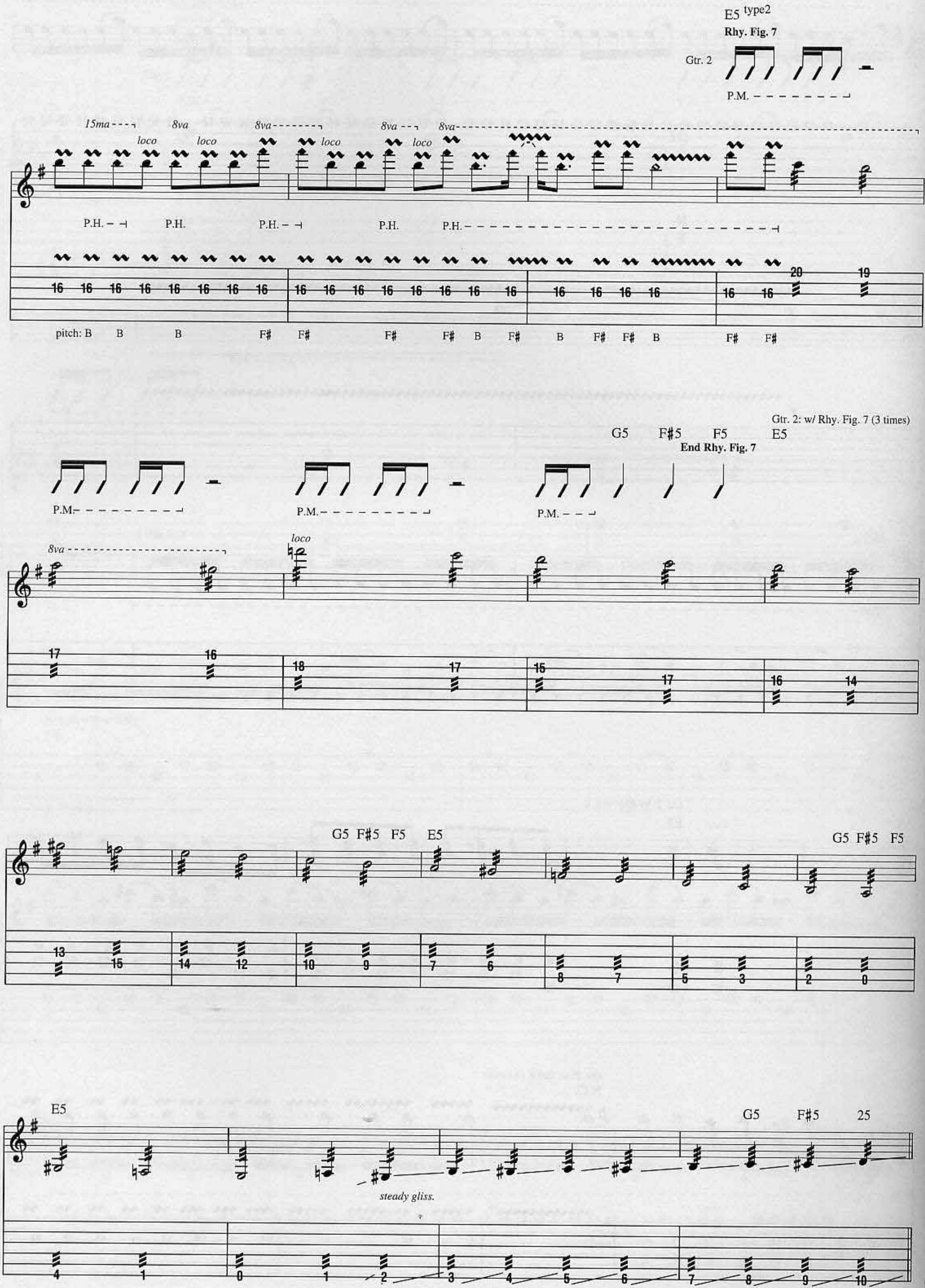

Verse
Gtr. 2: w/ Rhy. Fig. 4 (8 times)
N.C. G5 A5 N.C. A5 Bb5 N.C. A5 Bb5 N.C. G5 A5 N.C. A5 Bb5 N.C. A5 Bb5
no words are spo - ken, and pleas - ure ig - nored, your
give ev - 'ry - thing and the feel - ing is gone, all the
End half-time feel
N.C. G5 A5 N.C. A5 Bb5 N.C. A5 Bb5 N.C. G5 A5 N.C. A5 Bb5 N.C A5 Bb5
tears go un - no - ticed, will you say e - nough? When
giv - ing is fake. Did you think e - nough? When you
N.C. G5 A5 N.C. A5 Bb5 N.C. A5 Bb5 N.C. G5 A5 N.C. A5 Bb5 N.C. A5 Bb5
prayers are un - an - swered and your calls are un - heard, the
take ev - 'ry - thing and you stayed too long, when there's
N.C. G5 A5 N.C. A5 Bb5 N.C. A5 Bb5 N.C. G5 A5 N.C. A5 Bb5 N.C. A5 Bb5
paint cuts right through you. Have you seen e - nough?
noth - ing left, did you take e - nough?
Pre-Chorus
Half-time feel
N.C. D5 E5 N.C. E5 F5 N.C. E5 F5 N.C. D5 E5 N.C. E5 F5 N.C. E5 F5
It all seems so de - ceit - ful, and the ver - dict is li - es.
Rhy. Fig. 5
End Rhy. Fig. 5
Gtr. 2
P.M.
Gtr. 2: w/ Rhy. Fig. 5
End half-time feel
N.C. D5 E5 N.C. E5 F5 N.C. E5 F5 N.C. D5 E5 N.C. E5 F5 N.C. E5 F5
A black cloud of in - de - ci - sion com - pro - mised your life.


Chorus
Gtr. 2: w/ Rhy. Fig. 4 (4 times)
N.C. G5 A5 N.C. A5 B♭5 N.C. A5 B♭5 N.C. G5 A5 N.C. A5 B♭5 N.C. A5 B♭5
When judge - ment has failed you, when your own heart's im - paled you,
N.C. G5 A5 N.C. A5 B♭5 N.C. A5 B♭5 N.C. G5 A5 N.C. 1. A5 B♭5 N.C. A5 B♭5
Your wand - er - ing mind has just warned you. Will you ev - er know when?
Interlude
Half-time feel
Gtr. 2: w/ Rhy. Fig. 4 (4 times)
N.C. G5 A5 N.C. A5 B♭5 N.C. A5 B♭5 N.C. G5 A5 N.C. A5 B♭5 N.C. A5 B♭5
Ah.
N.C. G5 A5 N.C. A5 B♭5 N.C. A5 B♭5 N.C. G5 A5 N.C. A5 B♭5 N.C. A5 B♭5
2. When you
2. Interlude
A5 B♭5 N.C. A5 B♭5 E5 B5 B♭5 A5 G5 D5 N.C. G5 A5 N.C.
when? Ah.
Gtr. 2
P.M. P.M.
A5 B♭5 N.C. A5 B♭5 E5 B5 B♭5 A5 G5 D5 A5 G5
1., 2., 3.
4.
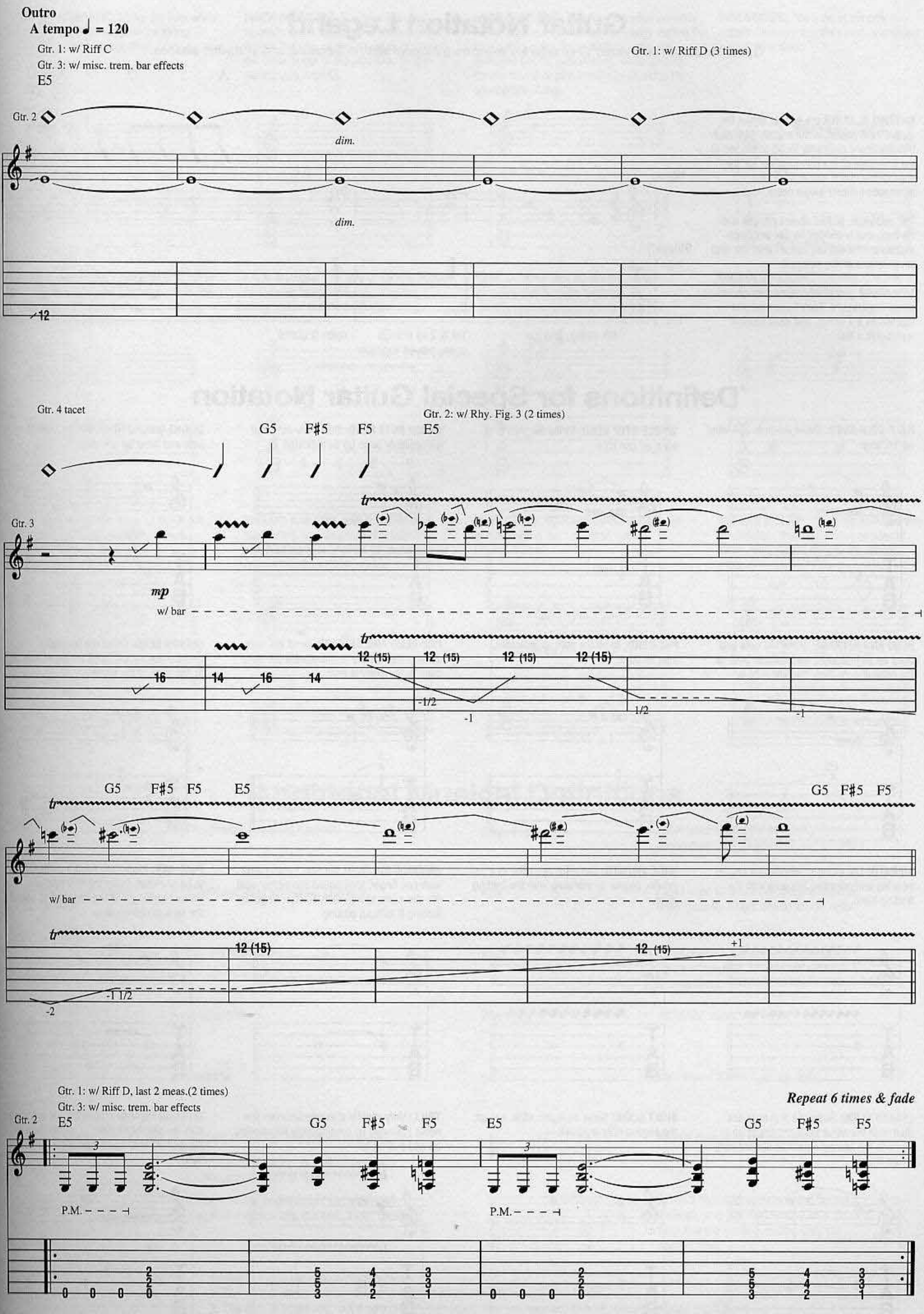

Guitar Solo
E5type2
Rhy. Fig. 6
Gtr. 2
P.M.
Gtr. 4 (elec.)
8va
(cont. in slash)
f w/ dist.
Gtr. 2: w/ Rhy. Fig. 6 (3 times)
E5 type2
End Rhy. Fig. 6
loco
w/ wah-wah as filter
P.S.



8va
N.C.
Gtr. 2: w/ Riff E
Gtr. 4
Gtr. 2
Riff E
End Riff E
P.M.
loco
Gtr. 2: w/ Rhy. Fig. 6
E5
Gtr. 2: w/ Riff E (3 times)
N.C.



E5 type2
Rhy. Fig. 7
Gtr. 2
P.M.
15ma
8va
loco
P.H.
pitch: B B B F# F# F# F# B F# B F# F# B F# F#
G5 F#5 F5 E5
End Rhy. Fig. 7
Gtr. 2: w/ Rhy. Fig. 7 (3 times)
G5 F#5 F5 E5
G5 F#5 F5
E5
steady gliss.
G5 F#5 25


Outro
A tempo ♩ = 120
Gtr. 1: w/ Riff C
Gtr. 3: w/ misc. trem. bar effects
E5
Gtr. 1: w/ Riff D (3 times)
Gtr. 2
dim.
dim.
Gtr. 4 tacet
Gtr. 2: w/ Rhy. Fig. 3 (2 times)
G5 F#5 F5 E5
Gtr. 3
mp
w/ bar
tr
G5 F#5 F5 E5
G5 F#5 F5
w/ bar
Gtr. 1: w/ Riff D, last 2 meas. (2 times)
Gtr. 3: w/ misc. trem. bar effects
Repeat 6 times & fade
Gtr. 2
E5 G5 F#5 F5 E5 G5 F#5 F5
P.M.
P.M.

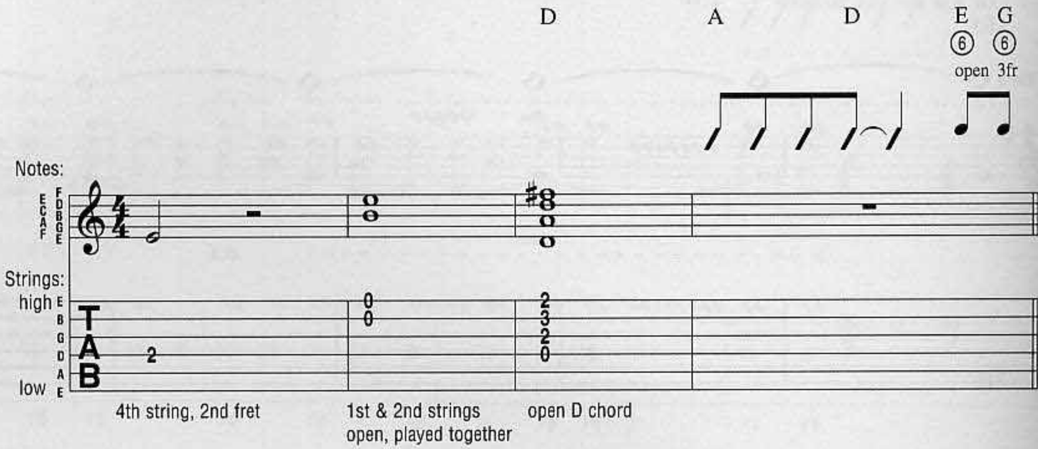
Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes.*

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

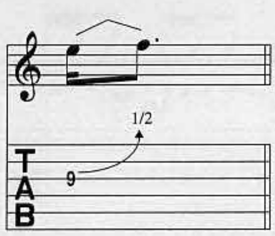
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a a string, and each number represents a fret.

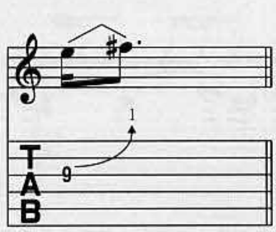


Definitions for Special Guitar Notation

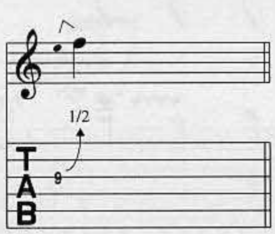
HALF-STEP BEND: Strike the note and bend up 1/2 step.
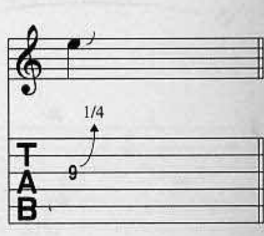


WHOLE-STEP BEND: Strike the note and bend up one step.



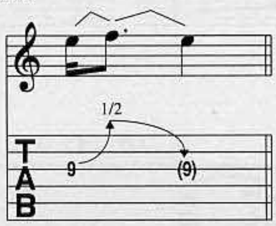
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



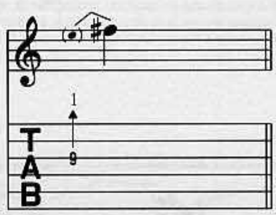
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



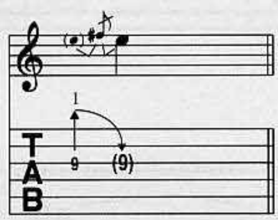
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



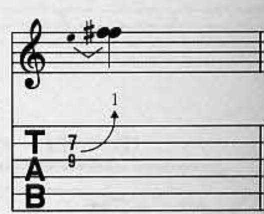
PRE-BEND: Bend the note as indicated, then strike it.



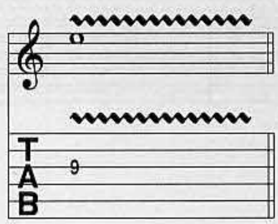
PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.



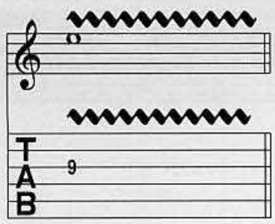
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



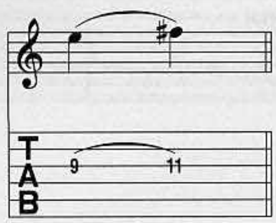
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



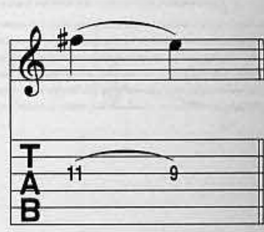
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



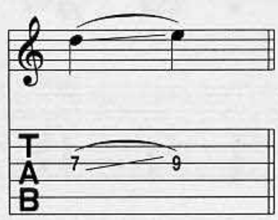
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.
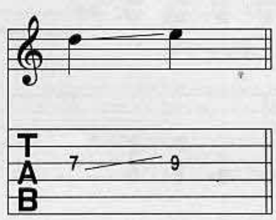


PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.
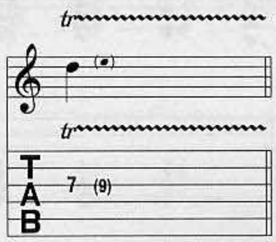


LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



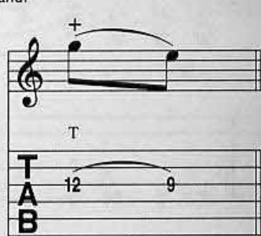
SHIFT SLIDE: Same as legato slide, except the second note is struck.
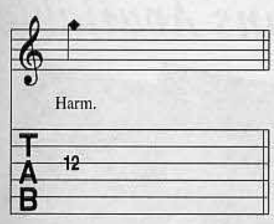


TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



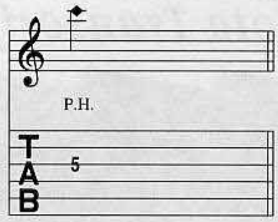
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



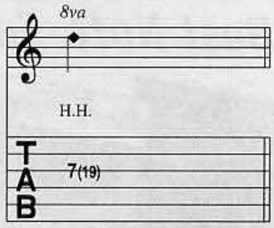
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



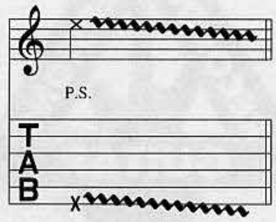
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



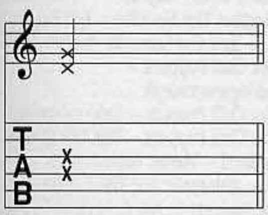
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



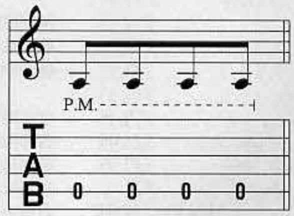
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



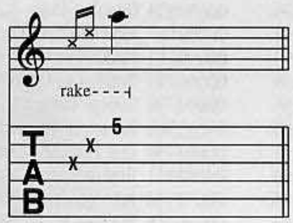
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.
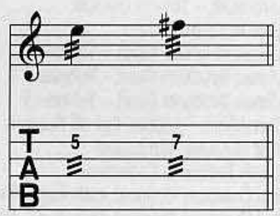


PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.
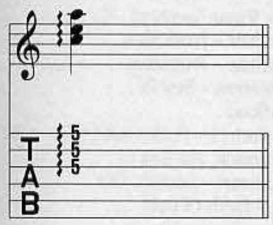


RAKE: Drag the pick across the strings indicated with a single motion.



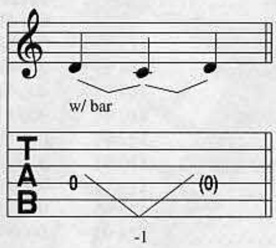
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



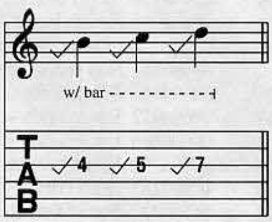
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



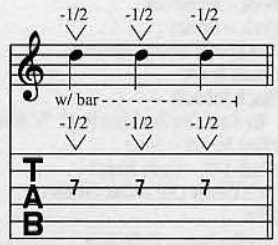
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions

 *(accent)* • Accentuate note (play it louder)

 *(accent)* • Accentuate note with great intensity

 *(staccato)* • Play the note short

⊓ • Downstroke

V • Upstroke

D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda,***" then skip to the section labelled "**Coda.**"

D.C. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

Rhy. Fig. • Label used to recall a recurring accompaniment pattern (usually chordal).

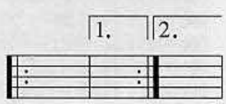
Riff • Label used to recall composed, melodic lines (usually single notes) which recur.

Fill • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill • A chordal version of a Fill.

tacet • Instrument is silent (drops out).

 • Repeat measures between signs.



• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

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